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οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,
οὐδ' ἡ ξύνουκος τῶν κάτω θεῶν Δίκη.

ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ.

THE ANTIGONE OF SOPHOCLES

IN
GREEK AND ENGLISH;

WITH
AN INTRODUCTION AND NOTES:

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TO HIS MAJESTY
FREDERIC WILLIAM THE FOURTH,
KING OF PRUSSIA,

THE LIBERAL AND ENLIGHTENED PATRON

OF

LITERATURE, SCIENCE AND ART,

TO WHOM

THE ANTIGONE OF SOPHOCLES
OWES ITS REVIVAL ON THE MODERN STAGE,

THIS WORK

IS MOST RESPECTFULLY DEDICATED.

PREFACE.

IN a recent number of a German periodical¹, there is a paper on "The latest Antigone-Literature," at the head of which appears a list of no fewer than eighteen works,—editions, translations, and essays—referring to this Play, and all, more or less, occasioned by its revival on the Berlin stage. And, perhaps, this list would be more than doubled, if we added to it every book relating to Sophocles which has appeared in Germany during the last twenty years. But although we have followed the example, which the good taste of the King of Prussia has induced the Germans to propose for our imitation, and though the frequenters of English and French theatres in the metropolis have received with applause the somewhat heterogeneous compound of Sophocles and Mendelssohn-Bartholdy, our scholars have done nothing that deserves to be mentioned, either for Sophocles in general, or for the *Antigone* in particular, since the publication of Elmsley's *Scholia Romana* in 1825, and the appearance of Dr. Gaisford's Edition in 1826. In undertaking, therefore, an original Edition of this masterpiece of the Greek Drama, I enjoy one advan-

¹ *Zeitschrift für die Alterthumswissenschaft*, 1846, nr. 78 seqq. p. 617.

tage, of which no German could boast—that I need not fear any disadvantageous comparison with the contemporary labours of my own countrymen.

Neither this Edition, nor the English Version which accompanies it, is the work of yesterday. For many years I have been preparing a critical recension of the seven plays of Sophocles, of which the present publication may be taken as a specimen, and an earnest. Willingly accepting the suggestions of other scholars, where I felt assured that they had discovered the truth, I have also emended the text in many passages where, without their aid, I thought I saw my way to certain or highly probable restorations. Unless the received text is obviously corrupt, no discreet editor would tamper with the traditionary and manuscript readings of a Greek poet. But, on the other hand, I am not one of those who would shrink from conjectural criticism, where it presents itself in a reasonable shape; and there are many cases in which I feel that no manuscript evidence could strengthen my confidence in an emendation proposed by an experienced and sagacious scholar. With regard to the conjectures, which are brought forward in these pages for the first time, it will be a great satisfaction to me if they meet with the approbation of those practised critics, to whose collective judgment every philological labourer submits his handiwork.

The English Version was commenced in the autumn of 1842, at the suggestion of a friend, who is not only

eminent as a Translator, but also known as one of the most profound and original writers of the present day. It appeared to him strange that the business of classical translation should be so entirely neglected in this country, and he thought that a literal, but readable, version of Sophocles, would be a great boon to those who are capable of admiring the beauty of these Plays, but have neither leisure nor knowledge sufficient for the careful study of so difficult an author. But though I commenced this version some five years ago, and published a specimen of it in a London periodical in February 1845, other avocations prevented me from completing my work, until the leisure of last summer, and the encouragements of a circle of accomplished gentlemen, with whom I then had the happiness of spending some days in a country-house, furnished at once the opportunity and the inducements which were necessary to bring me back to my long-suspended employment.

As it was a task of no ordinary difficulty, I may be pardoned for making a few observations on the rules which I laid down for myself in thus attempting to transfuse into English a work written by the most profound of poets, for the most ingenious of audiences². O. Müller has justly remarked, in the Preface to his version of the *Eumenides*, that "every Translation, but particularly the imitation of poetical works in another language, is a problem which can never be completely solved; for the Translator, with a hundred conflicting

² Müller, *Hist. Lit. Gr.*, i. pp. 355, 6.

duties, can attain to nothing without relinquishing something else." Now it appeared to me, that if Sophocles were to be translated at all, the work could only be done by some one who had made classical scholarship the business of his life³: and that the main object must be to give a full representation of the author's meaning. It remained only to be seen how far a Translator, struggling to effect this object, could comply with the requirements of good taste,—in short, how far the translation could be literal without becoming unreadable. For myself, I make no pretension to the gift of poetry: and if I have succeeded in throwing a little spirit into my faithful copy of the original,—if indeed this Version is free from absolute tameness and languor, I shall have compassed all my own expectations, and shall, perhaps, have done as much as could be reasonably demanded of a professed grammarian and philologer.

With regard to the form of the Translation, it was clearly idle to attempt what the Germans have often effected—to reproduce all the metres of the original.

³ The great difficulties of the plays of Sophocles are due rather to the subtlety of the poet's mind, than to the obscurity of his diction. One might say of Sophocles and Æschylus, what Jean Paul remarks of Göthe and Klopstock (*Levana*, § 150. *Werke*, xxxviii. p. 125): "Klopstock is more frequently easy than Göthe—because difficulties of diction (*Sprachschwierigkeiten*) may be conquered by teaching and industry; but difficulties of conception (*Fassungsschwierigkeiten*) can only be mastered by that mental maturity, which is the growth of years."

The English language would not bear such an experiment. Nor could the Translation be made effectively in the conventional rhythm of our English prose. Even Landor would scarcely attempt to write a tragic dialogue in this style. Much of the *Faust* has been most adequately rendered in Mr. Hayward's prose version⁴, and Dr. Carlyle's forthcoming translation of the *Inferno* would hardly gain by metrical confinement; but in formal Tragedy, the English ear expects the measured flow of dramatic blank verse; and this style of composition is so easy and unconstrained, that I did not feel myself at liberty to relinquish it. Nor do I think, that, by this concession to the rules of the modern stage, I have unnecessarily expanded the Translation, or omitted any thing—even the force of a compound word—in the original. As there are twelve syllables, at least, in every Greek senarius, and only ten or eleven in the English, which is also hampered by articles, prepositions, and auxiliaries, I could not translate the Greek line for line, except in the *stichomythic* dialogues, where an allowable abruptness, and a freedom from particles of connexion, give our language the advantage. The chorusses are

⁴ Mr. Hayward, in the Preface to his prose translation of *Faust*, informs us that Mr. Charles Lamb once remarked to Mr. Cary, the translator of Dante, that he had derived more pleasure from the meagre Latin versions of the Greek Tragedians, than from any other versions of them with which he was acquainted. This must be understood as a censure of the professed English translations: no man would take a Latin prose version as his representative of the meaning of a Greek poet, if his own literature furnished him with any tolerable substitute.

rendered by irregular iambic rhythms, not unlike those which Milton has employed in his *Samson Agonistes*; but I have not arranged them in corresponding strophes. The anapæstic movements, however, are accurately imitated in the version: for this march-cadence is common in our language, as in every other. Without endeavouring to write archaic English, I have not hesitated to introduce words and expressions, which occur in our older dramatic writers, and, throughout, I have preferred a plain, straightforward, and manly expression, to the feeble elegances of modern versification⁵.

The notes are not intended to furnish a running commentary on the text. They dwell only on those passages in which I thought that the text was really in want of a fuller exegesis, or where I had an emendation to propose and justify. But the version itself will serve the same purpose as a body of notes written in the usual style, and I think that, with the introductory matter, even the young student will not require any further elucidation of this play.

This mode of publishing a Greek play is supported by many precedents in Germany⁶; and although it is

⁵ With regard to the orthography of the Greek names, I may remark that I have always written K, and not C, "making exception for such names as the English reader has been so accustomed to hear with the C, that they may be considered as almost Anglicized." (Grote, *Hist. of Greece*, i. p. 20.)

⁶ Besides the well-known translation of the *Eumenides*, by K. O. Müller, I may refer to the *Oresteia* of Franz, the *Gefesselter Prometheus* of Schömann, and to the translations by Böckh and others of this play. Even Aristotle has appeared in a critical edition with an interpagated German version.

probable that this will not be the only specimen of the kind in this country⁷, it may be expected, that, proceeding as this work does from a person who has been for many years engaged in the business of tuition, it will have some reference to prospective use in the school or lecture-room. In my own opinion, nothing is wanted by the classical student who has the advantage of listening to the oral expositions of a competent Tutor, except a good text of the author whom he is reading: but if any one proposes to employ this volume as a vehicle of instruction, and asks how far it is suitable for such a purpose, the answer is easy. The few, who are capable of giving original tuition in a play of Sophocles, will care little whether their pupils have more or less assistance from the book before them. The many, who profess to teach Greek without the requisite appliances of learning, ought not to object, if their pupils enjoy, in common with themselves, the results of a careful study of this most difficult author. In any case, the use of a translation need not supersede that grammatical analysis which should be required from every student.

⁷ This work will be speedily followed, or even anticipated, by a similar publication of the *Agamemnon*, which has been announced by a young Oxford scholar.

King Edward's School, Bury St. Edmund's,
22nd Feb., 1848.

ERRATA.

- Page 76, line 770, *for ἀλλ' τηνικαῦθ, read ἀλλὰ τηνικαῦθ'.*
— 83, . . . 13 Translation, *for Dirke's, read Dike's.*
— 84, . . . 854, *for ἱερὸν ὄμμα, read ἰρὸν ὄμμα.*
— 122, . . . 1277, *for σνγκέκραμαι, read σνγκέτραμαι.*

INTRODUCTION.

- § 1. Date of the *Antigone*. § 2. Position and Sentiments of Sophocles at this time. § 3. General Design of the Play. § 4. The *Dramatis Personæ* and their distribution among the three actors. § 5. The Chorus. § 6. The Time, and § 7. the Place of Action. § 8. Subdivisions of the Play. § 9. Analysis of the Plot. § 10. Bibliography of this Drama.

§ 1. **T**HE date of the *Antigone* has been made a subject of discussion among Scholars. Petit, Bentley, Musgrave, Böckh, and Bernhardt, have referred it to Ol. 84, 3. Seidler argues for Ol. 85, 1. With Süvern, Wex, Clinton, and Müller, I believe that the first representation took place in Ol. 84, 4, that is, in the early spring of 440 B. C., probably at the great Dionysia in Elaphebolion, the ninth month of the Attic year. Without entering upon the details of this controversy, I will remark that, according to a well-attested and generally-admitted statement, Sophocles was appointed one of the ten *strategi*, or *prætors*, in the Samian war, in consequence of the approbation with which this play was received¹. Now as this must have been the great war in which Pericles shared his command with nine colleagues, and not his preliminary expedition with forty

¹ Aristophanes of Byzantium, in his argument to the Play, p. 244. Gaisf. Strabo, xiv. p. 446. Suidas, v. *Μέλιτος*. Athen. xiii. p. 603, F. Schol. Arist. Pax. v. 696. Cic. *Offic.* i. 40. § 144. Plut. *Pericl.* c. viii. Plin. *H. N.* xxxvii. 2. Val. Max. iv. 3.

galleys², and as that great war continued for about nine months, from the summer of 440 to the spring of 439, it seems more than probable that Sophocles was elected to the prætorship at the annual *Archæresia* in Thargelion, the eleventh Attic month³, when the popularity he had acquired by his Drama was fresh and efficacious. Of the performances of Sophocles in this war, we know only that he was one of the officers in command of the squadron which was sent to bring up reinforcements from Lesbos and Chios⁴.

§ 2. To the reader of the *Antigone*, the date of the play, thus established, is chiefly interesting, from the light which this synchronism throws upon the general tone of the drama itself. At this time, the influence of Pericles was paramount⁵, and while those who were ambitious of public employment would be most likely to attain their object by judiciously paying court to the great statesman, he could not but be sensible of the importance of securing the aid of the most experienced and popular dramatist of the day. As *Æschylus* some years before had pleaded from the tragic stage for the views of Aristides⁶, Sophocles, we may be sure, did not neglect the opportunities which his art afforded of recommending, by indirect but circumstantial panegyric, the counter policy of his friend Pericles. To what extent he had previously done this, we have no means of judging :

² See Thirlwall, *Hist. of Greece*, Vol. III. p. 48, sqq., and Wex, *Prolegom.* c. I.

³ Petersen, in the *Zeitschrift f. d. Alterthumswissenschaft*, 1846, No. 75 p. 595.

⁴ Athenæus, XIII., p. 603, F.

⁵ See Thirlwall, III. p. 47.

⁶ Müller, *Eumeniden*, § 38, p. 120.

for although he was 55 years old when he produced the *Antigone*, it is the earliest of his extant tragedies⁷. But there can be little difficulty in recognizing his advocacy of Pericles and his authority in many passages of this play. The sentiments put into the mouth of Kreon (vv. 178, sqq.) are less suited to a tyrant, than to the leader of a free state, and were probably an echo of much that had fallen from the lips of Pericles. The lecture on obedience to constituted authority, and its connexion with martial discipline (vv. 663, sqq.), seems to me to have a direct and obvious reference to the position occupied by Pericles at this particular time. The frequentative construction, in v. 657⁸, would not be applicable to the case of any but an elective ruler; and though the despot speaks out in the following line, the hyperbole is all in favour of the general rule respecting military discipline. But perhaps the most distinct personal reference to Pericles is that in v. 352 sqq., where he speaks of man's self-taught attainments as consisting in eloquence, Anaxagorean philosophy, and statesmanship, —the three most prominent characteristics of the statesman in question—where he dwells on the architecture which Pericles so largely patronized, and where he draws a contrast between the exaltation (v. 368, ὑψίπολις) of Pericles, which was due to his popular measures, and the recent ostracism (v. 369, ἄπολις) of his rival Thucydides, the son of Melesias, who had taken up the Laco-

⁷ Müller, *Hist. of Lit. of Greece*, I. p. 338.

⁸ ἀλλ' ὅν πόλις στήσει, τοῦδε χρὴ κλύει
καὶ σμικρὰ, καὶ δίκαια, καὶ τάναντία.

"No! when a city constitutes a chief,
It well becometh all men to obey
His great or small, just or unjust, behests."

nian policy of Kimon⁹. That Sophocles afterwards, like most of the literary or middle-class party at Athens¹⁰, joined the enemies of the old Athenian constitution, and was actually one of the *Probuli*, or committee of safety, who paved the way for the downfall of democracy at the close of the Peloponnesian war¹¹, is well known: but this need not prevent us from believing that he was attached to the popular party, and opposed to the aristocratizing faction, in the glorious days of Pericles. Great changes took place in the views of cultivated Athenians, in the interval between the years 445 and 413. To trace the various steps of this change from Sophocles and Pericles through Euripides and Tharameenes to Plato and Xenophon, would be to write the political history of Athens during the Peloponnesian war. It is sufficient to state here that the change did take place, and that the easy-minded Sophocles, who voted for the abolition of a popular constitution when there was only in his judgment a choice of evils¹², went hand-in-hand with Pericles in his great plans for the subversion of the anti-popular government of Samos, and in all his schemes of domestic policy. The intercourse, which is said to have passed between Sophocles and the historian Herodotus, may be taken as an additional illustration of the liberal opinions of the former.

⁹ Thirlwall, III. p. 44.

¹⁰ This view I put forth some years ago, in the continuation of Müller's *Hist. Lit. Gr.*, Vol. II. p. 127, and have since repeated it in an eminent London Review.

¹¹ Thucyd. VIII. 1. Arist. *Rhet.* III. 18. *Pol.* VI. 5, 10. Thucyd. VIII. 67.

¹² Arist. *Rhet.* III. 18: οὐ γὰρ ἦν ἄλλα βελτίω.

As I have elsewhere shown¹³, Herodotus was not only an admirer of Athens as administered by Pericles, but also a frequent visiter of the city, and, after the conquest of Samos, where he resided, a *metæcus* or foreign resident there, or in Lampon's Athenian colony at Thurii. That the *metæci* were generally friends of the democracy, is clear from the part which they took in the reaction under Thrasybulus; and Lysias, who was a fellow-colonist with Herodotus, was particularly remarkable for the strength of his popular predilections¹⁴. The whole character of Herodotus favours the supposition that he was one of the popular party at Samos, in support of whom the expedition of Pericles was originally undertaken; and as Sophocles composed a lyric poem for him at this very time, he must either have joined the Athenian camp during the siege, or have left Samos for Athens before the war broke out. There is good reason for the inference, that Herodotus wrote his third book when the *Antigone* was fresh in his recollection¹⁵.

§ 3. On the general design and leading ideas of this Play, it is quite unnecessary to enlarge. Every reader must see that it is the poet's object to represent, in their antagonism, the duty of obedience to the constituted authority in a state, and the duty of carrying out the laws of religious and family piety. Kreon, as a ruler, forbids the burial of Polyneikes, who had brought the Argive host against his native city. Antigone feels herself bound, as a sister, to pay the neces-

¹³ *Transactions of the Philological Society*, Vol. I. No. 15.

¹⁴ *Vit. X. Oratorum*, p. 835.

¹⁵ *Transactions of the Philological Society*, I. p. 164.

sary funeral honours to his corpse. Thus far their counter resolutions admit of reciprocal justification. Kreon's resolve to make a marked distinction between his treatment of Eteokles, who died valiantly fighting on behalf of Thebes, and of Polyneikes, who had brought fire and sword against that city, would be approved by many among the Athenian spectators, who recollected the attempt of Hippias some 50 years before the performance of this play. But while the pre-eminent funeral honours (see on v. 24) which he paid to Eteokles, were not only justifiable, but praiseworthy, the laws of religion did not sanction his treatment of Polyneikes; and to Antigone, as a sister, it appeared not only a contempt of the laws of heaven, but a special insult to herself (v. 31). Accordingly, when she is detected in her attempt to undo the King's ordinance, she is not content with merely pleading the duties of religion, but addresses the King with a contemptuous bitterness, which excites his furious indignation, and leads him to add to the impiety of refusing interment to a corpse, the still greater abomination of burying a living soul. Death by stoning was the punishment originally set forth in the proclamation forbidding the sepulture of Polyneikes (v. 36). The fear of a conspiracy among the citizens first exasperates the tyrant, and leads him to form plans of aggravated vengeance; and, when at last he is bearded by his excited kinswoman, he loses all self-control, and dooms to an unnatural death the child of his sister, and the bride of his son. Antigone meets with a fate, which, but for her ungovernable rage, might have been averted; and Kreon's cruel and contemptuous viola-

tion of all that Greece held holy, is visited by the worst of family visitations—the suicidal deaths of his wife and only son. The double ἀφροσύνη of Kreon and Antigone worked their double ruin; but the impiety and boasting words of the former brought upon him an additional chastisement, as the Chorus distinctly tells us in its march from the orchestra, at the close of the play.

§ 4. Before entering on an analysis of the plot which gives a theatrical developement to these ideas, it may be advisable to say a few words about the *dramatis personæ*, and Chorus, and about the time and place of the action.

The characters who appear on the stage, are Antigone and Ismene, the two surviving offspring of the ill-fated marriage of Œdipus and his mother Jocasta; their uncle Kreon, who after having previously exercised an authority almost regal¹⁶, had, on the death of his nephew Eteokles, been invested with the absolute sovereignty of Thebes; his son, Hæmon, who was betrothed to his cousin Antigone; the queen, Eurydike; Teiresias, the blind prophet; one of the sentinels appointed to watch the body of Polyneikes; one of the King's immediate attendants, who is an eye-witness of the suicide of the young prince; and lastly, a servant of the palace, who makes known the closing catastrophe of the Queen. As, according to the rules of the Greek drama, only three of these personages could appear on the stage at

¹⁶ It appears from the end of the *Œdipus Tyrannus*, and from the part which Kreon plays in the *Œdipus Coloneus*, that after the catastrophe of Œdipus and Jocasta, the government of Thebes was, according to the legend, mainly in the hands of Kreon.

one time, and as, consequently, only three actors were provided, it may be useful to inquire how these parts were distributed among them. The first actor or *protagonist*, as he was called, always undertook those characters in which the interest of the play chiefly centered; and as the actions and sufferings of this person generally took place off the stage, the same actor was enabled to perform the part of the messenger, whose business it was, by a vivid narrative (*facundia proærens*)¹⁷, to fill up those important details in the action of the piece, which the taste of the day pronounced unfit for the eyes of the audience. As these narratives, which originally constituted the whole epic element of the Greek lyrical drama, were to the last of great importance, it was necessary that they should be intrusted to a first-rate performer, and we are told that some of the best actors especially prided themselves on the manner in which they delivered the long speeches of the messengers¹⁸. There can be little doubt, then, that the *protagonist* in this play undertook the parts of Antigone, and of the attendant who describes the death of Hæmon. The character which stands second in importance, is undoubtedly that of Kreon. Now we learn from Demosthenes¹⁹, that Æschines, who did not aspire to a higher rank than that of tri-

¹⁷ Horat. *Ars Poetica*, 184.

¹⁸ *Proverbia e codice Coisliniano*, 124: ἦν γὰρ Νικόστρατος ὑποκριτὴς τραγικὸς ἄριστος, καὶ μάλιστα ἐν ταῖς τῶν ἀγγέλων ἐξαγγελίαις.

¹⁹ Demosth. *De Coronâ*, p. 288, § 180: Κρεσφόντην ἢ Κρέοντα ἢ δὲ ἐν Κολύττῃ ποτὲ Οἰνόμαον κακὸς κακῶς ὑποκρινόμενος ἐπετρίψας. *De falsa Legat.* p. 428. § 274: ἴστε γὰρ δήπου τοῦθ', ὅτι ἐν ἅπασιν τοῖς δράμασι τοῖς τραγικοῖς ἐξαίρετόν ἐστιν ὥσπερ γέρας τοῖς τριταγωνισταῖς τὸ τοὺς τυράννους καὶ τοὺς τὰ σκῆπτρα ἔχοντας εἰσιέναι. ταῦτα τοίνυν ἐν τῷ δράματι τοῦτ' σκέψασθε ὁ Κρέων Διοχάρης οἷα λέγων πεποιήται τῷ ποιητῇ. κ. τ. λ.

tagonist, had to perform, among other similar parts, that of Kreon in the *Antigone*. But even though we make no allowance for the rhetorical exaggerations of the orator, it does not at all follow from this, that the part of Kreon in the *Antigone* was performed by the third actor, at the original representation of the play²⁰. Considering the importance of the character, the length of the part, and the special impression which the poet intended to produce by the speeches assigned to the Theban King²¹, I should not hesitate to assign it to the second actor; while the flimsy part of Ismene, the semi-grotesque character of the Sentinel, and the few words allotted to Eurydike and the Exangelus, might very well be intrusted to the tritagonist. This will leave to the main tragic actor,—besides the chief part, Antigone,—the interesting character of Hæmon, the solemn speeches of Teiresias, and the description of the catastrophe by the attendant of Kreon. The changes of masks and dresses, which this arrangement would involve, would be simpler than in any other distribution of the parts, and there would be little interruption to the unity of tone, which the different actors would respectively maintain. Thus the similarity between the male and female costume on the Athenian stage, would enable the actor to pass from Antigone to Hæmon, by merely changing his mask and upper robe, and by girding on

²⁰ That the practice mentioned by Demosthenes could not have been universal in the time of Sophocles, is obvious; for the best actor must have undertaken the part of *Œdipus Tyrannus*, of *Agamemnon*, &c.: see Lucian, *Necyomant.* 16. *Apol.* 5.

²¹ It may be added, that by assigning a *Kommos* to Kreon as well as to Antigone, the poet has placed him in a very advanced position of tragic interest.

a sword, which, as the catastrophe tells us, he must have worn.

§ 5. The Chorus, consisting, as was generally the case in the time of Sophocles²², of *fifteen* persons, represents the privy council of aged Theban nobles, who have been especially summoned to receive the King's instructions, and to carry them into effect. Although the real leaders of the old dithyrambic Chorus were now represented by the actors on the stage²³, the coryphæus, or choir-leader, still performed their functions. He marshalled the Chorus; he recited the anapæstic systems, which regulated their entrance to the orchestra, and announced the appearance of new characters on the logeium; and he carried on those colloquies with the latter, which assisted in the developement of the leading ideas of the drama, and explained to the audience the tendencies of the plot. "You are a good Chorus, my lord," says Ophelia to Hamlet²⁴; and, in Shakspeare's time, the coryphæus would have been a sort of showman to eke out, with direct information, the imperfect developements of the stage. But the Chorus of Sophocles had a higher part to perform, and one which was especially important in the tragedy before us. And

²² Schol. Arist. Equ. 586: ὁ δὲ τραγικὸς χορὸς τέ. J. Poll. iv. § 108: πεντεκαίδεκα γὰρ ἦσαν ὁ χορὸς. cf. *Vita Sophoclis*, and Müller *Eumeniden*, § 1. p. 71: who, however, seems to think that the Chorus might have consisted of twelve only in this play. Ibid. § 10. p. 79.

²³ See *Dictionary of Greek and Roman Antiquities*, art. Chorus; p. 226. c. 2.

²⁴ Act III. sc. 2. The common reading is, "You are as good as a Chorus." The allusion, as Hamlet's answer shows, is to the man who explained the motions of the puppets in a pulcinello show, or to the sort of Chorus which appears in *Henry V.* and *Pericles*.

here I may remark on the happy selection which the poet has made, in choosing the Senators of Thebes as the vehicles of his by-play. As the religious element in the Greek drama was never forgotten, and was always most strongly marked in the choral portion of the drama, we may readily understand how a body of aged counsellors, tremblingly alive to their own safety, and constitutionally anxious for the maintenance of existing authority, but obliged, as a Chorus, to assert the duties of religion, would minister to the illustration of the antagonism between divine and human ordinances, on which the plot is made to depend. While they admire and applaud the sentiments of Kreon (v. 673), and have certainly no wish to incur the penalty of death by violating his decree (v. 220), and while they are shocked by the stern and stubborn temper of Antigone (v. 469), they timidly suggest whether the burial of Polyneikes may not have been effected by divine intervention (v. 278); they recognize the merits, while they censure the frowardness of the heroine; they are horrified by their discovery that love has triumphed over filial duty in the case of Hæmon, and yet they second his arguments on behalf of Antigone; they embrace with eagerness the King's proposal to obey Teiresias, and exult religiously in the hope that all the mischief will be averted; when the catastrophe has taken place, they are not slow to point out to Kreon that he, as well as Antigone, has rued his own errors; and they conclude the Play with a wise saw or two on the importance of self-control and religious reverence. They thus fulfil all the functions of their dramatic position; as representing the citizens

of Thebes, they are the advocates of loyalty and obedience; as a Tragic Chorus, they must not abstain from censuring whatever verges on want of respect for religion: "If such practices," says the Chorus in the *Œdipus Tyrannus*, "are held in honour, what need is there for me to play the Chorus²⁵?"

§ 6. The action is supposed to commence at day-break, after the night which witnessed the precipitate retreat of the Argive host from the gates of Thebes. Ismene speaks of the night as scarcely past (v. 16); the Chorus on entering greet the rising sun (v. 100); it was the *first* day-watch (v. 253) who discovered the attempt to perform funeral honours to the body of Polyneikes. The events on which the action depends, had, therefore, taken place very recently. There is a minute accuracy and consistency in regard to these antecedent events, which may convince us that Sophocles had in his mind a very distinct picture of the mythical transactions from which he has derived his plot. For example, although Antigone had borne a part in the sepulture of Eteokles (v. 875), the *ὡς λέγουσι* of v. 23 shows that she had but just learnt the intention of Kreon to pay him posthumous honours; his funeral, therefore, must be conceived as having been celebrated only a short time before. It appears, however, from v. 410, that the corpse of Polyneikes was becoming putrescent. The duel therefore of the brothers, and their mutual fratricide, must have taken place at least a day or two before the retreat of the invading army. Plato says that the

²⁵ vv. 895, 6. *εἰ γὰρ αἱ τοιαῖδε πράξεις τίμιαί, τί δέῃ με χορεύειν;*

body of a healthy man will escape corruption for a considerable time after death in the climate of Greece²⁶, and even in Palestine four days might pass, after death by disease, without decomposition²⁷. Taking the play and Apollodorus together²⁸, we may infer that Sophocles conceived the following order of events²⁹. The first day's battle commenced without the gates, near the Ismenian hill, and after a hard fight, the Thebans were driven back to their walls. On the second day, the Argives attacked the gates, and Kapaneus had almost established himself on the rampart, when Jupiter struck him down with lightning from the top of his scaling ladder. Upon this, the Argives were seized with a panic, and retired from their immediate attack upon the town. The Thebans again sallied forth, and another pitched battle took place with varying success, till at last, at the request of both armies³⁰, the two brothers agreed to settle the matter by a single combat. There can be little doubt that, according to the Epos which Sophocles followed, this agreement was preceded, as in

²⁶ *Phædo*, p. 80, c: τὸ σῶμα—ἐπεικῶς συχνὸν ἐπιμένει χρόνον, ἐὰν μὲν τις καὶ χαρίεντως ἔχων τὸ σῶμα τελευτήσει καὶ ἐν τοιαύτῃ ὥρᾳ καὶ πάννυ μάλιστα.

²⁷ St. John xi. 39: ἤδη ὄζει, τετάρτατος γὰρ ἐστὶ, where see the Commentators.

²⁸ Böckh thinks (*Abh.* i. p. 146) that Sophocles derived his materials from the Cyclical Thebais, or from an *Œdipodia*, and that Apollodorus borrowed from the same source.

²⁹ The English reader will find in Mr. Grote's *History of Greece*, (i. p. 386, sqq.) an account of the Sieges of Thebes, in which all the authorities have been consulted. I have, naturally, made rather more use, than he has, of the present play.

³⁰ Apollod. iii. 6. § 8, 1: ὡς δὲ ἀπώλλυντο πολλοί, δόξαν ἑκατέροις τοῖς στρατεύμασιν, Ἐτεοκλῆς καὶ Πολυνείκης περὶ τῆς βασιλείας μονομαχοῦσι καὶ κτείνουσιν ἀλλήλους.

the third book of the *Iliad*, by a solemn truce between the armies, and that after the undecided, because mutually fatal, duel between the two brothers, the war broke out afresh: for Sophocles speaks (v. 150) not of a single war, but of "the wars," which had just terminated. For these proceedings, we may assign a third day at least. The fourth day probably comprised the feats of the sons of Astacus³¹. And we may suppose that on the fifth day, after a fierce battle, which lasted till nightfall, the effects of the self-sacrifice of Megareus or Menœkeus, the son of Kreon, were felt by the Argives, who fled away in panic terror, preceded by the πρόδρομος ἱππότης, Adrastus, who was saved by the swiftness of his horse Arion³², and followed by the avenging spear of Periclymenus³³. According to this computation, the drama begins on the sixth day after the arrival of the Argive army, and three days after the death of the two brothers. Kreon, who had exercised previously the power delegated to him by Eteokles³⁴, became, on the defeat of the enemy, absolute monarch of Thebes. The poet places his saving the state, by means of the sacrifice of his son, in immediate connexion with his ele-

³¹ We may assume in the old Epos a book called the Ἀστακιδῶν ἀριστεία, just as it appears from this play that the preceding day's battle may have been described in a book with the title Ἑτεοκλέους ἀριστεία.

³² Apollod. iii. 6. § 8. 7. "Ἀδραστον δὲ μόνον ἵππος δίεσσωσεν Ἀρείων. So the Cyclic Thebais, *apud Paus.* viii. 25. § 9: εἴματα λυγρὰ φέρων, σὺν Ἀρείωνι κυανοχαίτῃ. This flight is alluded to in the *Parodos* of the play, where the φυγάδα πρόδρομον ὀξυτέρῳ χαλίνῳ (108, 9) must refer to a man on horseback riding before the van: see *Æschyl. Sept. c. Theb.* 80: ῥεῖ πολὺς ὦδε λεῶς πρόδρομος ἱππότης.

³³ Apollod. iii. 6, § 8, 6: Ἀμφιαράῳ δὲ φεύγοντι παρὰ ποταμὸν Ἰσμηνόν, πρὶν ὑπὸ Περικλυμένου τὰ νῶτα τρωβῆναι, κ. τ. λ.

³⁴ Eurip. *Phœn.* 1602: ἀρχὰς τῆσδε γῆς ἔδωκέ μοι Ἑτεοκλῆς.

vation to the throne³⁵. And it is clear that this had only just taken place³⁶. I should conclude, therefore, in spite of Apollodorus³⁷, that the devotion of Megareus manifested itself on the day which preceded the action of the piece, and thus the aggravation of the Queen's distress would be all the more pressing. It will be remarked by the reader of this play, that it was mid-day when Antigone was seized by the sentinels (v. 413), so that time is supposed to travel more rapidly than the mere performance required.

§ 7. The scene represents the open space in front of the royal palace at Thebes : and the proscenium exhibits the outer wall of that building, probably adorned with the trophies of six Argive warriors. The centre door led to the apartments of Kreon himself ; the left-hand door to that of the women, and that on the right to the men's apartments. On the *periaktos*, or changing scene, to the left, was exhibited the city of Thebes, the locality of Dirke, &c. ; and as this was on the Eastern side of the Theatre at Athens, the allusion to the quarter of the rising sun, in v. 105, might have greater propriety for the the spectator, than a description more

³⁵ *Antig.* 1128, 9, compared with 1026.

³⁶ *Antig.* 156, sqq.

³⁷ Apollod. iii. 6, § 7, 8. It will be observed that Apollodorus calls the young prince who slew himself *Menækeus*, the name which Sophocles gives to the father of Kreon. I cannot help thinking that, according to one legend, his name must have been *Αἰτοφόνος*. The fathers of the two leaders of the ambush which awaited Tydeus on his return to the Argive camp were Hæmon and Autophonus, *Il.* iv. 394, 395. Now Hæmon was the brother of Megareus, and every one knows the connexion between legendary brotherhood and dualisms of this kind.

geographically correct would have had³⁸. On the right hand *periaktos* was depicted a tract of up-land³⁹—skirted at the foot by olive-plantations⁴⁰—which represented the scene of the dead body's exposure—perhaps the lower slopes of the Ismenian hill, where the Argives had pitched their camp, and at the foot of which the battles took place. With the exception of the *ekkyklēma* in v. 1259, there is no change of scene in this Play.

§ 8. The *Antigone* is remarkable for the regularity of its structure, and presents a good example of all the usual subdivisions and component parts of a Greek Tragedy. It has a *Prologos* of two actors, a *Parodos*, four *Stasima*, an *Emmeleia* or solemn tragic dance, two *Kommi*, five *Episodia*, i.e. interludes or acts, and an *Exodos*, in which all three of the actors appear. There are some tragedies in which there are no *Kommi* or *Emmeleia*; the other parts, as Aristotle tells us, are common to all tragedies⁴¹.

Scholars have found some difficulty in discriminating the *Parodos* and the *Stasimon*. Aristotle's definition is: "The *Parodos* is the first speech of the whole Chorus; the *Stasimon* is a song of the Chorus which is without any anapaest or trochee; and the *Kommos* is a lamentation, in which the Chorus and actors take part together⁴²."

³⁸ See however the note on the passage.

³⁹ v. 409 compared with 1078 and 1163.

⁴⁰ Cf. 418 with 1168, and the note on the latter passage. Also see Arnold on Thucyd. ii. 75.

⁴¹ Aristot. *Poet.* 12. I have given below my reasons for thinking that some tragedies were, strictly speaking, without a regular *Parodos*.

⁴² Ibid, § 7: χορικοῦ δὲ πάροδος μὲν ἢ πρώτη λέξις ὅλου χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἀνεν ἀναπαίστου καὶ τροχαίου, κομμός δὲ θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς.

This definition, though doubtless true as far as it goes, does not sufficiently describe the differences to a modern reader. Without discussing at length the opinions of former writers⁴³, I will simply state the case as it appears to me. The *stasimon*, as its name denotes, is an ode sung by the Chorus *standing* at its proper place—on the *thymele* or stage representing the altar of Bacchus in the centre of the orchestra—and unaccompanied by any motion beyond cheironomic gesticulation. The absence of anapæsts and trochees⁴⁴, which are the metrical accompaniments of *motion*, distinguishes the *stasimon* from the *parodos*; the absence of any interchange of words with the actors distinguishes the *stasimon* from the *kommos*. With regard to the *parodos*, the statement that it is the first song of the whole Chorus, though it implies, does not convey, the full explanation of the facts. The name itself suggests the most accurate description of this ode. When the Chorus was formally drawn up in the orchestra, it represented the assemblage of worshippers banded together in the *χορός*, or public place of the city, from which it derived at once its functions and its name⁴⁵. Now the wings of the

⁴³ Hermann *El. Doctr. Metr.* iii. 22. K. O. Müller, *Eumeniden*, § 16. p. 88, note, and in *Rhein. Museum* for 1837. pp. 348 sqq., 360 sqq. Böckh, *Antigone*, pp. 179, 281.

⁴⁴ It is scarcely necessary to add, that Aristotle, in excluding from the *Stasimon* the anapæst and the trochee, is not speaking of single feet, but of systems.

⁴⁵ See *Theatre of the Greeks*, p. 7, (note) ed. 4; *New Cratylus*, p. 301, where I have quoted Æschyl. *Suppl.* 976: λαῶν ἐν χώρῳ τάσσεσθε, as confirming the connexion of *χορός* with *χώρος*. Mr. Paley (*ad loc.*) expresses his surprise, and proposes to construe λαῶν with βάττει. This is not the place for any discussion on the subject;

dromos or *iter*, by which the Chorus entered the orchestra, were called *πάροδοι*, and it would be quite in accordance with analogy if we supposed that the *πάροδος* was, what the name denotes, a song of the *χορὸς ἐν παρόδῳ*, i.e. of the choreutæ in the act of passing along the *δρόμος* to the *θυμέλῃ*. Accordingly, this is the definition given by the Scholiast on Euripides⁴⁶: “the *parodos* is a song of the Chorus when it is moving, being sung at the time of its entrance.” It will be observed that there is not, strictly speaking, a *parodos* in every Play. Confining ourselves to Sophocles, I should say that in the *Œdipus Tyrannus* the Chorus is already grouped on the *thymele* when the Play begins, and that the first Chorus is a *stasimon*, as is pretty clearly indicated by the address of the Priest of Jupiter, which precedes it:

“My children, let us take our stand: we came
Hither but to obtain what he has promised⁴⁷.”

In the *Œdipus Coloneus* and *Philoctetes*, the Chorus first appears on the stage, and unless the ode at v. 668 in the former, is to be considered as a *parodos* (which I much doubt), there is no entrance-song for the Chorus in either Play. The first ode in the *Trachiniæ* (v. 205

but I will refer Mr. Paley to Müller, *Hist. Gr. Lit.* i. p. 297: “The opposition of the Chorus and the scenic actors is generally that of the *λαοὶ* and *ἀνκτες*.” And I will remind him that the Chorus had been disarranged in the orchestra by the violence of the Egyptian herald, and that the anapæsts recited by them and the king are the proper measure for the evolution by which they would resume their places on the *thymele*. For the *thymele*, as the dancing-stage of the Chorus, see *Jahrb. f. Phil. u. Pädag.* Vol. LI. p. 3—22.

⁴⁶ *Ad Phœniss.* 210: *πάροδος δὲ ἐστὶν ὅδῃ χοροῦ βαδίζοντος, ἀδομένη ἅμα τῇ ἐσόδῳ.*

⁴⁷ v. 147: ὦ παῖδες ἰστώμεσθα· τῶνδε γὰρ χάριν
καὶ δεῦρ’ ἔβημεν ὧν ὅδ’ ἐξαγγέλλεται.

sqq.) is neither a *stasimon* nor a *parodos*, but, as the Scholiast tells us, a little dancing-song to express the joy of the attendants of Deianeira⁴⁸. But we may plainly recognize the *parodos* in the Play before us. The Chorus, entering by the left hand *παρόδος*, files away to the *thymele* in three parties of five each. After the first address to the Sun, which is sung in the *παρόδος* by the Chorus at large, the coryphæus leads the first four to the north side of the *thymele*, chanting the anapæstic march-tune, v. 110—116. Then, the antistrophe having been sung by the whole Chorus, the coryphæus, now stationed on the *thymele*, with two of his own *στίχος* on either side, marches the next five of the choreutæ to their place, immediately to the south of his own *στίχος*, by chanting the second anapæstic march, v. 127—133. The second strophe follows, sung as before: and the coryphæus then completes his Chorus by making the remaining five choreutæ march to the south of the second rank, while he chants the third set of anapæsts, v. 141—147. With the whole Chorus thus drawn up, in three *στίχοι* of five each facing the stage, the second antistrophe is sung; and then the coryphæus introduces Kreon to the audience with the closing system of anapæsts (v. 155, sqq.); and the same rhythm accompanies the subsequent entrances of Antigone, Ismene, and Hæmon; and also the final departure of Kreon at the end of the play. In the *Ajax* of Sophocles, the *parodos* commences with a system of anapæsts recited by the coryphæus; and the same is the case in the *Suppliants*, *Persæ*, and *Agamemnon* of Æschylus. But in the *Electra*

⁴⁸ τὸ γὰρ μελύδριον οὐκ ἔστι στάσιμον, ἀλλ' ὑπὸ τῆς ἡδονῆς ὀρχοῦνται.

of Sophocles, the heroine herself plays the part of leader to the Chorus; and, conversely, Tecmessa, in the *Ajax*, follows up the *parodos* with an anapæstic dialogue ἀπὸ σκηνῆς.

§ 9. The following may suffice as an analysis of the plot or action.

I. *Πρόλογος*.—Just before sun-rise, Antigone, to escape being overheard in the apartments of the women, leads forth her sister Ismene into the open space before the palace, and communicates to her Kreon's decree, forbidding the sepulture of Polyneikes, and her own resolve to violate it. Ismene vainly endeavours to dissuade her, and is greeted in return with indignant reproaches. They part: Ismene returns by the left-hand door into the women's apartments, and Antigone descends by the right-hand steps into the orchestra, in order to visit the spot, delineated on the right hand *periaktos*, where the body lay. The reader must fancy the actors dressed in sweeping under-garments of black, fringed with gold, and in upper robes of pale green, or bright yellow⁴⁹. Their masks would be expressive of the highest female beauty, and would be surmounted by the glittering frontlet which marked the woman of exalted rank⁵⁰. Antigone carries in her hand the *prochus*, or pitcher with which she poured forth the triple libations around the dead body. She wears, also, the long linen girdle crossing over her bosom, and passing

⁴⁹ *J. Poll.* iv. § 118: τῆς δ' ἐν συμφορᾷ, ὁ μὲν συρτὸς μέλας, τὸ δ' ἐπίβλημα γλαυκὸν ἢ μῆλινον.

⁵⁰ Whence the epithet λιπαράμπυξ.

round her waist, with which she afterward destroyed herself⁵¹.

II. Παρόδος.—The choreutæ enter the orchestra by the lower entrance to the left, and file away to the *thy-mele*, as described in the previous section. They briefly describe the siege of Thebes, and the defeat of the Argive host, and express their joy and thankfulness to the gods. It may be necessary to remark, for the information of some readers, that the choreutæ, who were much nearer to the audience than the actors on the *logeium*, were not exaggerated in stature or size by high soles or padding, but, in the case before us, appeared as old men of the upper class, deckt out in Bacchic costume of the most brilliant and expensive description⁵².

III. Ἐπεισόδιον πρῶτον.—Kreon comes forth from the centre door of the Proscenium with a retinue of attendants. He wears his crown, and royal robes, and bears in his right hand the long sceptre, which is seen in ancient works of art⁵³. He alludes to his throne in

⁵¹ See note on Pind. O. vi. 31. For the figure of Antigone in the frontispiece I must be held responsible. It was reduced by the artist from a sketch, which I had composed after the best authorities. Although it is designed to exhibit Polus as he might be supposed to appear when masked for this character, I have ventured to make a few departures from the ungainly stiffness of the tragic attire. For instance, I have avoided all exaggeration in the mask, and have substituted the thick-soled sandal for the clumsy cothurnus. The prochus is borne by a figure in a tragic scene, found at Pompeii. M. Bocage, in arranging the *mise en scène* for the French version of this tragedy, introduces Antigone with a full-sized amphora on her shoulder!

⁵² See, for example, Demosth. c. *Mid.* pp. 519, 520, 531; and Antiphanes *apud Athen.* iii. p. 103, F:

ἢ χορηγὸς ἀλπεῖς,
ἱμάτια χρυσᾷ παρασχὼν τῷ χορῷ.

⁵³ I am disposed to think that the word *κράτη* in ver. 173 is an

173, and probably took his seat upon it. Addressing the Chorus, he states the reasons which induced him to forbid the burial of Polyneikes under the penalty of death, and while he invites them to sanction his enactment by giving no countenance to the disobedient, he informs them that he has already posted a watch over the dead body. In the mean time, Antigone has, at day-break, performed the necessary rites, and has then concealed herself in the olive-grove hard by, in order to watch the proceedings of the sentinels. One of them now makes his appearance to inform Kreon of what had been done, the first day-watch having speedily discovered the attentions which had been paid to the corpse. This watchman, or sentinel, who, of course, approaches from the right, probably wore the *χλαῖνα οὔλη*, or outer cloak of thick piled wool⁵⁴, and the Bæotian fir-cone hat⁵⁵; he would bear on his left arm the Bæotian shield, with indentations for the lance⁵⁶; and in his right hand some sort of spear. The reader will observe that Sophocles has used this character much in the same way as Shakspere employs his clowns—by way of contrast to the elevated and tragic tone of the drama. The Sentinel is, in the lowest sense of the term, *φαῦλος*, or “vulgar-minded⁵⁷.” Antigone, as naturally *ἐσθλή*, is willing to

allusion to the sceptre in his hand, which was the emblem of his power, and which is so constantly mentioned in connexion with the throne; cf. *Œd. Col.* 426: *ὅς νῦν σκῆπτρα καὶ θρόνους ἔχει*, 450: *θρόνους καὶ σκῆπτρα κραίνειν*. 1356: *σκῆπτρα καὶ θρόνους ἔχων*. *Pind. P.* iv. 152: *καὶ σκῆπτρον μόναρχον, καὶ θρόνος, ᾧ πότε Κρ. ἐγκαθίζων ἱππόταις εὔθυσε λαοῖς δίκας*.

⁵⁴ That it was necessary for watchmen, &c. to have such a cloak, is clear from *Hom. Od.* xiv. 478, sqq.

⁵⁵ Theophrast. *Hist. Pl.* iii. 9.

⁵⁶ Müller, *Ancient Art and its remains*, p. 352. Engl. Tr.

⁵⁷ For this term, as the regular opposite to *καλὸς καγαθός*, see

brave all danger in the performance of her duty; but this man openly avows his selfish timidity, and does not face any danger, except as the best means of escaping something worse. At the same time, he has all the shrewdness of the ἀγορά, and can chop logic with his betters. The sausage-seller, in the *Knights* of Aristophanes, is a broader and coarser sketch of the same sort of person; and doubtless there were many of a similar kind among the audience who witnessed the first performance of this Play. On hearing this man's tale, the coryphæus, who, in his function of Chorus, is bound to maintain the religious view of the matter, suggests the thought, that the funeral honours paid to Polyneikes may have been due to supernatural agency. Kreon is greatly exasperated by this suggestion, which he considers the height of folly: he attributes the deed to the watchmen, who, he thinks, have been bribed by a party among the citizens unfavourable to his authority: and he returns to his palace uttering the direst threats against the Sentinel, if he does not forthwith produce the offender.

IV. Στάσιμον πρῶτον.—The Chorus sings of the wit and the works of man, and greets the approach of Antigone with anapæsts expressive of their extreme surprise at recognizing in her the audacious culprit.

V. Ἐπεισόδιον δεύτερον.—Kreon, coming forth by chance from the palace, finds Antigone before the door,

Æsch. in *Ctes.* p. 65. Thucyd. vi. 18. Eurip. *Bacch.* 431. Plato, *Resp.* iv. p. 431, c. I have allowed the ἀγοραία φανλότης of the first speech delivered by the Sentinel to appear in prose, with a mere *sourçon* of Tragic rhythm in the cadences.

and learns from the Sentinel, that, while the watchmen were blinded by a cloud of dust, she had returned from her concealment, and was caught by them in the act of renewing the covering of dust, which they had removed from the corpse. She avows and justifies what she has done. Kreon threatens her with death, and sends for Ismene, whom he considers as implicated in the crime. Upon this ensues a scene between the two sisters, in which Ismene claims a share in the destined fate of her sister, who, however, indignantly repudiates her as a partner in the deed or its consequences. Kreon sends them back by the left-hand door, which led to the prison, as well as to the women's apartments, forcibly expressing the thought, that imprisonment was the proper lot of their sex. Kreon probably remains on the stage, seated on his royal throne.

VI. *Στάσιμον δεύτερον*.—The Chorus expresses, in somewhat oracular language, the belief in the inevitable transmission of ancestral misfortunes, and in the universal dominance among men of *ἄτη*, or the principle of mischief. Some anapæsts accompany the approach of Hæmon, from the left-hand *parascenia*, or the city, where he has overheard the sympathizing murmurs of the townsmen.

VII. *Ἐπεισόδιον τρίτον*.—The young Prince, who may be conceived as attired in a purple chlamys, and who would of course wear the sword with which he subsequently destroys himself, professes obedience to his father, but endeavours, by representing the opinions which he has heard generally expressed in the city, to

deter Kreon from carrying into execution the sentence of death which he had pronounced against Antigone. In the angry conversation which follows, Kreon loses all control over himself, and orders Antigone to be brought forth and slain on the spot before the eyes of Hæmon, to whom she is betrothed. Upon this the latter leaves the stage by the right, signifying that he will lay hands upon himself, if Antigone is put to death; and after his departure, Kreon, although he remits, on the suggestion of the Chorus, the punishment he had designed for Ismene, announces his intention of burying Antigone alive in one of his treasure-tombs, instead of submitting her to the public stoning announced in his proclamation. Upon this he returns to the palace.

VIII. *Στάσιμον τρίτον*.—The Chorus briefly discusses the power of love which can so triumph over the obligations of filial duty; and then, in sorrowful anapæsts, announces the return of Antigone, on her way to the living sepulchre.

IX. *Ἐπεισόδιον τέταρτον καὶ κομμὸς πρῶτος*.—Antigone from the stage bewails her imminent and unnatural death. The Chorus consoles her in anapæsts, and chides her in iambico-antispastic verse. Kreon comes forth, and; interrupting the *kommos*, bids the guards lead her away to the tomb-dungeon. Antigone, turning to the right, as though she had the scene of her imprisonment before her eyes, addresses her grave, and justifies the deed which has brought her to it. A few anapæsts are recited by Kreon, the Chorus, and Antigone, as she is led away by the right-hand *parascœnia*. Kreon takes

his seat on the throne, while the Chorus, looking after Antigone and still addressing her, sings the following ode.

X. *Στάσιμον τέταρτον*.—Although the Chorus has fully acknowledged the guilt of Antigone in disobeying the King's decree, it still maintains its functions as a vindicator of the religious rites to which she is a martyr; and in this stasimon selects three cases of persons confined in a similar way, in which there is a distinct reference to the hope of the Chorus, that she may be delivered, and to their sense of Kreon's impiety. Danaë was confined as Antigone was, but only to gain the greater glory. Lycurgus was similarly imprisoned, but he had impiously attacked religious rites. Kleopatra was cruelly and wickedly immured, but she was liberated and avenged. There is here a gradation. All the city acknowledged the glory of Antigone. The impiety of Kreon, like that of Lycurgus, and the cruel treatment of Antigone, like that of Kleopatra, must receive their acknowledgement also⁵⁸.

XI. *Ἐπεισόδιον πέμπτον*.—Teiresias, the blind prophet, led by a boy, and attired in the reticulated upper-garment which indicated his office⁵⁹, enters from the

⁵⁸ Bishop Thirlwall has not thought it necessary to remark that, according to the view which he has so ably developed in his *Essay on the Irony of Sophocles* (*Philol. Mus.* II. p. 483, sqq.) this stasimon indicates the critical position in the play. Kreon seated on his throne, proudly contemplating the full accomplishment of his mandates, is on the eve of learning the disastrous consequences to which they had led. He stands at this very moment *ἐπὶ ξυροῦ τύχης*, ver. 963, and is about to be thoroughly involved (ver. 1277) in a *δύη* as inextricable as that which punished the impiety of Lycurgus.

⁵⁹ *J. Pollux*, IV. 116: *ἀγρηνόν· τὸ δ' ἦν πλέγμα ἐξ ἐρίων δικτυῶδες περὶ πᾶν τὸ σῶμα, ὃ Τειρεσίας ἐπεβάλλετο ἢ τις ἄλλος μάντις*. "Mimum

left: for his augural throne was near the temple of Fortune in the city⁶⁰. The seer announces to Kreon the ill omens, which he has observed, and which he attributes to the King's double offence of keeping the dead unburied, and burying the living. Kreon insolently ascribes this warning to bribery; and Teiresias thereupon declares the visitations which are about to come upon the royal house, and the vengeance of the neighbouring cities, which will be provoked by the pollution brought to their altars. On his departure, the King, terrified by his dreadful vaticinations, resolves to go in person, and to undo all he has done, by burning the corpse of Polyneikes and releasing Antigone. He leaves the stage by the right-hand *parascenia*, followed by a number of attendants, bearing axes to cut down wood for the funeral pile.

XII. Ὀρχηστικόν.—As the Senators move about on the thymele in a stately and solemn dance⁶¹, they implore Dionysus, the tutelary God of Thebes, to come from his favourite haunts in Phocis and Eubœa, and to

ἀγρηνῶ ejusmodi (nisi me forte fallit) indutum non agnovit Caylus *Recueil d'Antiquités*, t. III. tab. 76, p. 281, ubi Germani mastrucati effigiem arbitratur: similisque opinor exstat Hamilton *Vas. Græc.* ed. Neap. 1766, t. I. tab. 59, et alibi. Diversa tamen sententia de ἀγρηνῶ est Winckelmanni, *Hist. de l'art.* Vers. Gall. a. 1802, t. I. p. 522." Hase, in *Steph. Thes.* s. v.

⁶⁰ Pausan. IX. 16, 1.

⁶¹ That this pair of strophes is not a *stasimon*, but a dancing-song, has been shown by Böckh, *Antig.* p. 280, sqq. "This appears," says he, "partly from the contents and partly from the form. The Chorus hopes and wishes that Dionysus will come to their aid; this imparts a sort of merriment, which expresses itself very suitably in a tragic ἑμμελεια; the Bacchic allusions also lead to movement, for Bacchanalian worship particularly favours the dance."

relieve his mother-city from the violent plague under which it is labouring.

XIII. "Εξοδος καὶ κομμὸς δεύτερος.—One of the King's attendants returns, axe in hand, from the right, and announces the occurrence of a dreadful disaster—the suicidal death of Hæmon. The Queen, Eurydike, who was coming forth to pray at the temple of Pallas, overhears this tale and faints away; but she soon recovers herself, and appearing on the stage (in her royal robe, with its purple stripe)⁶², calls upon the attendant to tell his story at length. The reader will perhaps recollect something very similar in the beautiful scene between Thecla and the Swedish officer⁶³. Thus urged, the attendant proceeds with his dismal narrative, and informs the Queen that, after burning the body of Polyneikes, the King and his retinue had proceeded to the vault in which Antigone was entombed, and there discovered her hanging by her girdle, while Hæmon was clinging to her body, in all the desperation of disappointed love. On Kreon's entering the tomb, and entreating his son to leave the scene of death, Hæmon draws his sword, and the King flies, thinking, as he had thought before (v. 743), that his son meditated parricide⁶⁴: but the unhappy youth is bent only on self-

⁶² *J. Pollux*, iv. 118: παράπηχυν λευκὸν τῆς βασιλευούσης. cf. vii. 53: τὸ δὲ παράπηχυν ἱμάτων ἦν τι λευκόν, πῆχυν πορφυροῦν ἔχον παρυφασμένον.

⁶³ Schiller's *Wallenstein* Aufzug. iv. Auftritt 10.

⁶⁴ Schol: οὐχ εἶλκε δὲ τὸ ξίφος κατὰ τοῦ πατρὸς, ὥσπερ ᾔετο· εἶπεν γὰρ ἄνω· ἢ δ' οὖν ὀλεῖται, καὶ θανοῦσ' ὀλεῖ τινα. ὁ ἄγγελος δὲ οὕτω νομίζων ἀγγέλλει. Aristotle seems to have thought that Sophocles intended to represent Kreon as the first object of Hæmon's rage (*Poet.* c. 14), and he is followed by Böckh and Hermann. It appears

destruction, and stabs himself before the eyes of the King and his followers. Here again the reader, who is acquainted with the modern drama, will recollect a parallel. The closing scene in *Romeo and Juliet* has many points in common with this catastrophe. Eurydike now leaves the stage without saying a word, and while the Attendant and the Chorus are indulging in gloomy forebodings as to her intentions, Kreon returns to the stage followed by his retinue, and bearing in his arms the dead body of his son. Before the *koinmos*, or lamentation between him and the Chorus, has proceeded very far, a servant comes forth from the palace and announces the suicide of the Queen. Thereupon the scene opens, and, by means of the contrivance called *ekkyklema*, the dead body of Eurydike is wheeled forward, and the servant, standing by her side, holds up the sacrificial knife with which she had stabbed herself, and details her last words. This fresh stroke completes the misery of Kreon, and he is led from the stage into his palace, as the Chorus, in a few closing anapæsts, chant the blessings which spring from prudence, religious reverence, and government of the tongue.

§ 10. One of the most recent Editors of Sophocles—W. Dindorf—properly remarks that the true read-

to me more natural to understand it as the Scholiast has done. The verb *ἠμυλάει* (v. 1200) shows that the Messenger is made to think, with Kreon, that the young Prince's anger was, in the first instance, directed against his father. But the *ethos* of the passage should convince us that Hæmon would not revenge himself upon his father otherwise than by slaying his only son before his eyes, just as Kreon had threatened to execute Antigone in the presence of her lover (v. 752).

ing of his Plays must be derived from three distinct sources,—the manuscript copies, the quotations in the old grammarians, and the commentaries of the Greek Scholiasts. At the present day, therefore, we need not go farther back than to the time when these sources of information first became fully available. Now the Scholia of the best Manuscript (that generally known as the *Codex Laurentianus A*) were first accurately copied by Peter Elmsley, and his transcripts were edited by Dr. Gaisford in 1825; and Elmsley's collations of the same MS. and of others of less note, were first published by Dr. Gaisford in a *variorum* Edition of Sophocles, which appeared at Oxford in 1826, in two volumes 8vo. This Edition was also distinguished by a more accurate collection of citations from the Grammarians,—and the extracts from Suidas in particular were exhibited according to the readings of those MSS., of which Dr. Gaisford subsequently made such good use in his elaborate and splendid Edition of that Lexicographer. With regard, then, to the three sources from which we are to derive the true reading of Sophocles, we find our starting-point in the labours of Elmsley and Gaisford little more than twenty years ago.

But if our first authentic collection of all the outward appliances of criticism is of so recent date, we may still more expect to find, in the publications respecting Sophocles which have subsequently appeared, the results of all that has been done by scholars for the correction and elucidation of his Dramas. And I think I may confidently affirm that the works in the subjoined list supply, either at first or at second hand, every ori-

ginal observation respecting the *Antigone*, which has hitherto been given to the world. At all events, if there is any other source of information, it is absolutely unknown to me. As I have wished the reader to see at one glance to what extent the text now before him differs from the MSS. hitherto known and collated, I have taken care to mark either with an obelus †, or with an asterisk *, every word for which there is not manuscript authority. The former mark represents the emendations which are due to previous commentators, the latter indicates my own conjectures. If it should appear to any critical reader that I have introduced a great number of alterations⁶⁵, I must be allowed to state my conviction, that the corruptions of the text in this Play are long antecedent to any existing manuscripts, and that they seem to have sprung from the errors of some ancient copyist, who confused a faulty and illegible text with marginal notes written in the same hand, or with similar and more easily deciphered words, in the immediate vicinity of passages in which he found a difficulty. I think also that I can still detect the traces of a peculiarity in the hand-writing of his original—especially a tendency to confuse χ , π , and γ .

I. *Sophoclis Tragicæ Septem ; ad optimorum exempla-*

⁶⁵ The whole number of emendations by previous Scholars, which appear in the text of this edition of the *Antigone* is 80; and I have introduced about 30 corrections of my own. Several of them, however, especially of the older emendations, are merely orthographical, and many of them do but little violence to the text. It may be unnecessary to mention that an Editor's judgment must be held responsible for the emendations which he receives from others, no less than for those which are originated by himself.

rium fidem ac præcipue codicis vetustissimi Florentini emendata, cum annotatione tantum non integra Brunckii et Schæferi et aliorum selecta. Accedunt deperditarum tragœdiarum fragmenta. Oxonii, 1826. Vol. II. 8vo.

This is the edition, which is generally known as Dr. Gaisford's, and of which I have spoken above.

II. AUGUST BÖCKH, *über die Antigone des Sophokles, (Abh. der K. Ak. d. Wiss.) Berlin, 1826, 1831. See below No. XII.*

III. *Sophoclis Antigona, codicum MSS. omniumque exemplarium scripturæ discrepantia enotata integra, cum scholiis vetustis, virorumque doctorum curis presse subnotatis, emendatior atque explicatio edita a FR. CAROLO WEX. Lipsiæ, 1829, 1831. 2 Vols. 8vo.*

This is the most complete Edition of the *Antigone* which has ever been published. The second volume contains Elmsley's scholia, and copious selections from all the commentaries published up to that time. The Editor, who is an enthusiastic disciple of the well-known Editor of the *Ædipus Coloneus*, Karl Reisig, is himself an acute and deeply-read scholar, and has thrown out many happy suggestions of his own.

IV. *Sophoclis Antigona ad optimorum librorum fidem recensuit et brevibus notis instruxit Car. Gottlob Aug. Erfurdt. Editio tertia cum annotationibus GODOFREDI HERMANNI. Lipsiæ, 1830. 12mo.*

One of the best philological efforts of this veteran rival of the Porsonian school in England, and of the archæological school of Berlin and Göttingen.

V. *Sophoclis Tragædiæ. Recognovit ac brevi annotatione scholarum in usum instruxit FRIDERICUS NEVIUS. Lipsiæ, 1831. 8vo.*

Of this work I have made but little use.

VI. *Lexicon Sophocleum adhibitis veterum explicationibus, grammaticorum notationibus, recentiorum doctorum commentariis composuit FRIDERICUS ELLENDT. Regimontii Prussorum, 1835. 2 Vols. 8vo.*

A painstaking and useful work, written by a zealous, but not very able, partizan of Lobeck and Hermann.

VII. *Ad Sophoclis Tragædias annotationes GULIELMI DINDORFII. Oxonii, e typographeo Clarendoniano, 1836. 8vo.*

This Commentary abounds in valuable suggestions, many of which I have adopted; but some of the emendations are hastily conceived, and not easily justifiable; and there is too great a readiness to assume the existence of interpolations.

VIII. *Sophoclis Tragædiæ. Recensuit et explanavit EDUARDUS WUNDERUS. Vol. I. Sect. IV. Continens Antigonom. Editio secunda multis locis emendata. Gothæ, 1840. 8vo.*

This Editor exhibits a good deal of learning and judgment in his interpretations. His criticism follows at the heels of Dindorf.

IX. *Jahn's Jahrbücher f. Phil. 1842. Bd. 34, i. pp. 66—85. A review of the last-named book by the late Dr. Adolphus Emper, reprinted in ADOLPHI EMPERII. Brunopolitani opuscula philologica et historica. Amicorum studio collecta edidit F. G. Schneidewin. Gottingæ, 1847. pp. 246—268.*

Of this review, the Editor of the latter collection asks in his preface: "*Quis negabit censuram Antigoni Wunderianæ pene justæ editionis instar esse?*" And I think there have been professed editions of the Play, which have contributed less to the correction of the text, and its elucidation.

X. *Metra Æschyli, Sophoclis, Euripidis, et Aristophanis, descripta a* GULIELMO DINDORFIO. *Oxonii*, 1842.

XI. *The Antigone of Sophocles, with notes critical and explanatory, and adapted to the use of Schools and Universities*, by T. MITCHELL, M.A. *late Fellow of Sidney-Sussex College, Cambridge. Oxford*, 1842. 8vo.

Mr. Mitchell acquired considerable reputation some years ago by an Essay prefixed to his translation of Aristophanes; but his subsequent labours have not tended to establish his fame as a judicious or accurate scholar. This Edition of the Antigone is little more than a compilation, in which he is chiefly guided by Wunder and Dindorf. One thought, by which he is haunted, does appear to me *very* original—namely, that we are entitled to expect special allusions to the Sacred Writings in this Play, because the scene is laid in a country the inhabitants of which claimed a Phœnician descent! (See his notes on vv. 265, 582, 856.)

XII. *Des Sophokles Antigone, Griechisch und Deutsch, herausgegeben von* AUGUST BÖCKH. *Nebst zwei Abhandlungen über diese Tragödie im ganzen und über einzelne Stelle derselben. Berlin*, 1843. 8vo.

This is a republication, with additions, of the two well-known and valuable Essays cited above, No. II.,

appended to a new edition and translation of the text, of which it is sufficient to say, that they are worthy of the high reputation of their author.

XIII. *Die neueste Antigonaliteratur von GUSTAV WOLFF.* (*Zeitschrift f. d. Alterthumswissenschaft*, 1846, Numbers 78, 79, 80, 93, 94.)

An useful and intelligent review of some recent works respecting the *Antigone*.

I think it right to add, that I have purposely abstained from even looking into any English version of this Play.

ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ.

THE ANTIGONE OF SOPHOCLES.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

— — — — —
ΑΝΤΙΓΟΝΗ.

ΙΣΜΗΝΗ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

ΚΡΕΩΝ.

ΦΥΛΑΞ.

ΑΙΜΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΑΓΓΕΛΟΣ.

ΕΥΡΥΔΙΚΗ.

ΕΞΑΓΓΕΛΟΣ.

PERSONS REPRESENTED.

ANTIGONE.

ISMENE.

CHORUS OF THEBAN SENATORS.

KREON, KING OF THEBES.

A SENTINEL.

HÆMON, KREON'S SON.

TEIRESIAS.

A MESSENGER.

EURYDIKE, KREON'S WIFE.

• AN ATTENDANT.

Guards and Slaves of Kreon; Female Attendants of Eurydike.

SCENE. Before the King's Palace at Thebes.

ΑΝΤΙΓΟΝΗ.

Α. ΠΡΟΛΟΓΟΣ.

ΑΝΤΙΓΟΝΗ.

Ὡ ΚΟΙΝΟΝ ἀντάδελφον Ἰσμήνης κάρα,
ἄρ' οἶσθ', † ὅτι Ζεὺς τῶν ἀπ' Οἰδίου κακῶν
ὅποιον οὐχὶ νῦν ἔτι ζῶσαι τελεῖ;
οὐδὲν γὰρ οὐτ' ἀλγεινὸν, οὐτ' * ἄτην ἄγον,
οὐτ' αἰσχρὸν, οὐτ' ἄτιμόν ἐσθ', ὅποιον οὐ 5
τῶν σῶν τε καμῶν οὐκ ὅπωπ' ἐγὼ κακῶν.
καὶ νῦν τί τοῦτ' αὖ φασὶ πανδήμῳ πόλει
κήρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;
ἔχεις τι, κείσῃκουσας; ἢ σε λανθάνει
πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά; 10

ΙΣΜΗΝΗ.

μοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων

² γρ. ὅ, τι.

⁴ γρ. ἄτης ἄτερ.

ANTIGONE.

I. PROLOGUE.

Antigone and Ismene enter from the left-hand door in the Proscenium.

ANTIGONE.

ISMENE, dear in very sisterhood,
Know'st *thou* that Zeus, for us while yet we live,
Fulfil, —in what sort does he not—the evils
That flow from Œdipus? For there is nothing
That causes pain or tends to mischief—nothing
That inly shames, or outwardly degrades,
Of such sort, that in thine and my misfortunes
I have not seen it manifest. And now
What is this herald's message, which, they say,
Our leader has this very morn put forth
To all the populace who throng the city?
Is't known to thee, and hast thou lent an ear?
Or, by thee all unheeded, does the malice
Of enemies come up against thy friends?

ISMENE.

To me indeed, Antigone, no tale

οὐθ' ἡδύς, οὐτ' ἀλγεινὸς ἔκετ', ἐξ ὅτου
 δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,
 μιᾷ θανόντων ἡμέρα διπλῇ χερί·
 ἐπεὶ δὲ φρουρὸς ἐστὶν Ἀργείων στρατὸς 15
 ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον
 οὐτ' εὐτυχούσα μᾶλλον οὐτ' ἀτωμένη.

ANTIGONH.

ἤδη καλῶς, καὶ σ' ἐκτὸς αὐλείων πυλῶν
 τοῦδ' *εἵνεκ' ἐξέπεμπον, ὥς μόνῃ κλύοις.

ΙΣΜΗΝΗ.

τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος. 20

ANTIΓONH.

οὐ γὰρ τάφου νῦν τῷ κασιγνήτῳ Κρέων,
 τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει;
 Ἐτεοκλέα μὲν, ὥς λέγουσι, σὺν δίκῃ,
 *προσθεὶς δίκαια, καὶ νόμῳ, κατὰ χθονὸς 25
 ἔκρυσσε, τοῖς ἐνερθεν ἐντιμον νεκροῖς·
 τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν
 ἀστοῖσιν φασιν ἐκκεκηρύχθαι τὸ μὴ
 τάφῳ καλύψαι, μηδὲ κοκῦσαι τινα,
 εἴαν δ' ἄκλαυτον, ἄταφον, οἰωνοῖς γλυκύν 30
 θησαυρόν, εἰσορῶσι πρὸς χάριν βορᾶς.
 τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ
 κάμοι, λέγω γὰρ κάμῃ, κηρύξαντ' ἔχειν,
 καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν
 σαφῇ προκηρύζοντα· καὶ τὸ πρᾶγμ' ἄγειν
 οὐχ ὡς παρ' οὐδέν· ἀλλ' ὥς ἂν τούτων τι δρᾷ, 35
 φόνον προκεῖσθαι δημόλευστον ἐν πόλει.

¹⁰ γρ. οὐνεκ'.

²⁴ γρ. χρησθεὶς δικαίᾳ.

Touching our friends,—be it of joy or sorrow,—
Has come, since we two lost our brethren twain
On the same day by a twin murder slain.
But since the Argive host this night departed,
I have it yet to learn if farther still
Good luck or mischief has been active for me.

ANTIGONE.

I knew 'twas so: and therefore did 'I bring thee
Without the court, that thou alone might'st listen.

ISMENE.

What is't? for sure some tidings stir thee thus.

ANTIGONE.

What! has not Kreon—when our sister-love
Might challenge equal sepulture for both
Of our departed brethren,—one of them
Pre-eminently honoured, and the other
Fouly disgraced? Eteokles, they tell me,
The dues of justice with just rites augmenting,
And following all the usages, he buried
Deep in the ground, invested with the honours
Which grace the dead below: but Polyneikes,
Who lies where he so miserably fell,—
They say a proclamation to the people
Forbids that any man should veil his corpse
Within the tomb, or utter wailings for him;
But orders that he lie unwept, unburied,
A welcome store of food laid up for birds
Whenso their greedy eyes desire a banquet.
Such is the proclamation, which, they say,
Good Kreon hath set forth for thee and me—
Aye—e'en for *me*, I tell thee—and to those
Who know it not, they say he cometh here
Himself to make his edict clearly known.
He holds this matter in no small account,
But whoso doeth any one of these things,
His death by public stoning is decreed.

οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα,
εἴτ' εὐγενὴς πέφυκας, εἴτ' ἐσθλῶν κακῇ.

ΙΣΜΗΝΗ.

τί δ', ὦ ταλαίφρων, εἰ τὰδ' ἐν τούτοις, ἐγὼ
λύουσ' ἂν ἢ φάππουσα προσθείμην πλέον; 40

ΑΝΤΙΓΟΝΗ.

εἰ ξυμπονήσεις καὶ ξυνεργάσει, σκόπει.

ΙΣΜΗΝΗ.

ποῖόν τι κινδύνευμα; ποῦ γνώμης ποτ' εἶ;

ΑΝΤΙΓΟΝΗ.

εἰ τὸν νεκρὸν ξὺν τῇδε κουφιῇς χερί.

ΙΣΜΗΝΗ.

ἢ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;

ΑΝΤΙΓΟΝΗ.

τὸν γοῦν ἐμὸν καὶ τὸν σὸν, ἣν σὺ μὴ θέλῃς, 45
ἀδελφόν. οὐ γὰρ δὴ προδοῦσ' ἀλώσομαι.

ΙΣΜΗΝΗ.

ὦ σχετλία, Κρέοντος ἀντειρηκότος;

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν εἵργειν μέτα.

ΙΣΜΗΝΗ.

οἴμοι' φρόνησον, ὦ κασιγνήτη, πατὴρ
ὡς νῦν ἀπεχθὴς δυσκλεὴς τ' ἀπώλετο, 50
πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς
ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερί
ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον
τρίτον δ' ἀδελφῷ δύο μίαν καθ' ἡμέραν 55

Thou knowest all: and thou wilt show betimes
Whether thou hast an innate nobleness,
Or art the base-born child of high-born sires.

ISMENE.

What—ah! unhappy—if 'tis so, could *I*
Effect for good by doing or undoing?

ANTIGONE.

Bethink thee—wilt thou share the work and toil?

ISMENE.

In what bold deed? tell me, I pray, thy drift.

ANTIGONE.

Wilt aid this hand of mine to lift the corpse?

ISMENE.

And wouldst thou bury whom the state proscribes?

ANTIGONE.

Proscribed or not, my brother and thine too,
Though it mislike thee. *I* will ne'er renounce him.

ISMENE.

O daring maid—when Kreon has forbidden?

ANTIGONE.

He has no right to keep me from my brother.

ISMENE.

Ah me! consider, sister, how detested
And blasted with ill fame our father fell,
When for his self-detected sinfulness
He pierced his eyes with suicidal hand.
And then his mother-wife—a double name—
With twisted nooses made away her life.
Thirdly, our brothers both upon one day

αὐτοκτονοῦντε τῷ ταλαιπώρῳ, μόνον
 κοινὸν κατειργάσαντ' †ἐπαλλήλοιν χεροῖν.
 νῦν δ' αὖ μόνᾳ δὴ νῶ λειμμένα, σκόπει,
 ὅσῃ κάκιστ' ὀλούμεθ', εἰ νόμον βία
 ψῆφον τυράννων ἢ κράτη παρέξιμεν. 60
 ἀλλ' ἐννοεῖν χρή τοῦτο μὲν, γυναιχ' ὅτι
 ἔφυμεν, ὡς πρὸς ἄνδρας οὐ μαχουμένα·
 ἔπειτα δ', οὐνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων
 καὶ ταῦτ' ἀκούειν κᾶτι τῶνδ' ἀλγίονα.
 ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς 65
 ξύγγνοιαν ἴσχειν, ὡς βιάζομαι τάδε,
 τοῖς ἐν τέλει βεβῶσι πείσομαι. τὸ γὰρ
 περισσὰ πράσσειν, οὐκ ἔχει νοῦν οὐδένα.

ΑΝΤΙΓΟΝΗ.

οὐτ' ἂν κελεύσαιμ', οὐτ' ἂν, εἰ θέλοις ἔτι
 πράσσειν, ἐμοῦ γ' ἂν ἡδέως δρῆς μετὰ. 70
 ἀλλ' ἴσθ' †ὅποια σοι δοκεῖ. κείνον δ' ἐγὼ
 θάψω. καλὸν μοι τοῦτο ποιούσῃ θανεῖν.
 φίλη μετ' αὐτοῦ κείσομαι, φίλον μέτα,
 ὅσια πανουργήσας· ἐπεὶ πλείων χρόνος,
 ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω, τῶν ἐνθάδε. 75
 ἐκεῖ γὰρ αἰὲς κείσομαι· σοὶ δ' εἰ δοκεῖ,
 τὰ τῶν θεῶν ἔντιμ' ἀτιμάσας ἔχε.

ΙΣΜΗΝΗ.

ἐγὼ μὲν οὐκ ἄτιμα ποιῶμαι· τὸ δὲ
 βία πολιτῶν δρᾶν, ἔφυν ἀμήχανος.

ΑΝΤΙΓΟΝΗ.

σὺ μὲν τάδ' ἂν προὔχοι· ἐγὼ δὲ δὴ τάφον 80

⁶⁰ γρ. ἐπ' ἀλλήλοιν.

⁷¹ γρ. ὅποια σοι.

Slain mutually, wretched pair! have wrought
A kindred death by one another's hands.
Now *we* are left alone: and oh! bethink thee
How much the worst of all *our* fate will be,
If we, the law defying, set at nought
The sovereign will and mandate of our ruler.
But it were well to bear in mind that we
Are women born, and must not fight with men.
And then that overruling power compels us
To hear both these and still more grievous edicts.
I then, beseeching my departed friend
To pardon me, as I have not my will,
Must yield obedience to authority.
For to attempt without the power to do,
Is but a poor significance of wisdom.

ANTIGONE.

No more will I exhort thee: no!—and if
Thou wouldst it now, it would not pleasure me
To have thee as a partner in the deed.
Be what it liketh thee to be, but I
Will bury him; and shall esteem it honour
To die in the attempt: dying for him,
Loving with one who loves me I shall lie,
After a holy deed of sin: the time
Of the world's claims upon me may not mate
With what the grave demands: for there my rest
Will be for everlasting! If it likes thee
Go on degrading all the Gods esteem!

ISMENE.

Nay *I* degrade no rite: but lack the skill
To contravene the edicts of the state.

ANTIGONE.

Then take thee that pretext: but I will go

χώσουσ' ἀδελφῷ φιλτάτῳ πορεύσομαι.

ΙΣΜΗΝΗ.

οἶμοι ταλαίνης, ὡς ὑπερδέδοικά σου.

ANTIGONH.

μὴ †'μοῦ προτάρβει τὸν σὸν ἐξόρθου πότμον.

ΙΣΜΗΝΗ.

ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενὶ
τοῦργον· κρυφῇ δὲ κεῖθε· σὺν δ' αὐτῷ ἐγώ. 85

ANTIGONH.

οἶμοι· καταύδα. πολλὸν ἐχθίων ἔσει
σιγῶς, εἰ μὴ πᾶσι κηρύξης τάδε.

ΙΣΜΗΝΗ.

θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

ANTIGONH.

ἀλλ' οἶδ' ἀρέσκουσ', οἷς μάλισθ' ἀδεῖν με χρή.

ΙΣΜΗΝΗ.

εἰ καὶ δυνήσει γ'· ἀλλ' ἀμηχάνων ἐράς. 90

ANTIGONH.

οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

ΙΣΜΗΝΗ.

ἀρχὴν δὲ θηρᾶν οὐ πρόπει τὰμήχανα.

ANTIGONH.

εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἔξ ἐμοῦ,
†ἐχθρᾶ δὲ τῷ θανόντι προσκείσει δίκη.
ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν 95
παθεῖν τὸ δεινὸν τοῦτο. πείσομαι γὰρ οὐ
τοσοῦτον οὐδέν, ὥστε μὴ οὐ καλῶς θανεῖν.

⁸⁸ γρ. μή μου.

⁹⁴ γρ. ἐχθρὰ.

To heap a funeral mound for my dear brother.

ISMENE.

Ah me! unhappy! how I fear for thee.

ANTIGONE.

Fear not for me: set thine own fortunes right.

ISMENE.

At least to no man tell the deed beforehand,
But keep it hid: and I will hold my peace.

ANTIGONE.

Ha! speak it out to all: by far more hateful
To me will be thy silence than thy blabbing.

ISMENE.

Thy heart is hot upon a chilling business.

ANTIGONE.

I know I please whom most I ought to please.

ISMENE.

Aye: if thou couldst: thy wish transcends thy power.

ANTIGONE.

When that my power has failed, the attempt is o'er.

ISMENE.

But why pursue the impossible at all?

ANTIGONE.

Thus speaking, thou wilt but incur my hatred:
The dead too will regard thee as his foe.
Then suffer me, imprudent as I am,
To meet this menaced evil. Come what will,
It cannot take from me—a noble death!

ΙΣΜΗΝΗ.

ἀλλ', εἰ δοκεῖ σοι, στείχε' τοῦτο δ' ἴσθ', ὅτι
 ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

Β. ΠΑΡΟΔΟΣ.

ΧΟΡΟΣ.

ἌΚΤΙΣ ἀελίου, τὸ κάλ- στροφή α'. 100
 λιστον ἐπταπύλῳ φανέν
 Θήβα τῶν πρότερον φάος,
 ἐφάνθης ποτ', ὦ χρυσέας
 ἀμέρας βλέφαρον,
 Διρκαίων ὑπὲρ ρεέθρων μολοῦσα, 105
 τὸν λεύκασπιν † Ἀργεῖον
 φῶτα βάντα πανσαγία,
 φνυγάδα πρόδρομον ὀξυτέρῳ
 κινήσασα χαλινῷ,

ὄν ἐφ' ἀμετέρῃ γᾶ Πολυνείκης, σύστημα α'. 110
 ἀρθεῖς νεικέων ἐξ ἀμφιλόγων,
 † ἤγειρεν· ὁ δ' εἰς γᾶν, αἰετὸς ὥς,
 ὀξέα κλάζων ὑπερέπτα,
 λευκῆς χιόνος πτέρυγι στεγανός,
 πολλῶν μεθ' ὅπλων, 115
 ξὺν θ' ἱπποκόμοις κορύθεσσι.

100 γρ. Ἀργόθεν.

112 γρ. ὀξ. κλ. αἰετὸς εἰς γᾶν ὥς υ'.

ISMENE.

Go, if thou art resolved : and know, I hold thee
Foolish indeed, but still a peerless friend !

*(Ismene returns to the palace : Antigone goes off on the right
by the Parascenia. The Chorus immediately enters the or-
chestra by the lower side entrance on the left.)*

II. PARODOS.

CHORUS.

STROPHE I.

BEAM of the sun, the fairest light
That ever shone on Theba, seven-gated !
At length thou comest, eye of golden day,
Careering o'er the fountain-streams of Dirke !
For thou, with bridle still more keenly shaken,
Hast urged to flight before the flying van
The Argive hero of the argent shield,
March as he might in garniture of mail.

(Anapæstic Movement.)

Whom Polyneikes against our country,
Roused by the nicest of quarrels, had mustered,
And as an eagle terribly shrieking,
With a soaring swoop he alighted.
White as the snow were the pinions that clothed him !
Many his bucklers
And his helmets crested with horse-hair !

στας δ' ὑπὲρ μελάθρων, †φονώ- ἀντιστ. α΄.
 σαισιν ἀμφιχανῶν κύκλῳ
 λόγχαις ἐπτάπυλον στόμα,
 ἔβα, πρὶν ποθ' ἀμετέρων 120
 αἱμάτων γένυσιν
 πλησθῆναί τε, καὶ στεφάνωμα πύργων
 πευκάενθ' Ἥφαιστον ἐλεῖν.
 τοῖος ἀμφὶ νῶτ' ἐτάθη
 πάταγος Ἄρεος, ἀντιπάλῳ 125
 δυσχείρωμα δράκοντι.

Ζεὺς γὰρ μεγάλης γλώσσης κόμπους ἀντισύστ. α΄.
 ὑπερεχθαίρει· καὶ σφας ἐσιδὼν
 πολλῷ ῥεύματι προσνισσομένους
 χρυσοῦ, *καναχῇ θ' * ὑπερόπλους, 130
 παλτῷ ῥίπτει πυρὶ, βαλβίδων
 ἐπ' ἄκρων ἤδη
 νίκην ὀρμῶντ' ἀλαλάζει.

ἀντίτυπα δ' ἐπὶ γὰρ πέσε τανταλωθεῖς στροφὴ β΄.
 πυρφόρος, ὅς τότε μαινομένα ξὺν ὀρμῇ 135
 βακχεύων ἐπέπνει
 ῥιπαῖς ἐχθίστων ἀνέμων.
 εἶχε δ' ἄλλα τὰ μὲν,
 † ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων
 μέγας Ἄρης
 δεξιόσειρος. 140

¹¹⁷ γρ. φονίαισιν.

¹²⁰ γρ. καναχῆς ὑπεροπτίας.

¹³⁰ γρ. τὰ μὲν ἄλλα, τὰ δ' ἐπ'.

ANTISTROPHE I.

And having taken his stand above our roofs,
 Ravening with spears eager for death
 Around the outlets of the seven portals,
 Away he went before his jaws were glutted
 With Theban blood,
 Before the flame of torches
 Had caught our circling coronet of towers.
 Such and so loud the Martial clatter
 Which pealed about him as he fled—
 No easy task to grapple with it!
 The Dragon was his match in war.

(Anapæstic Movement.)

Zeus exceedingly hateth the boastings of
 Misproud language: and soon as he saw them,
 In a swollen torrent of gold advancing,
 And proud in the rattle of armour,
 Forth flew his brandisht bolt at the foe, who,
 Scaling our ramparts,
 Was beginning the pæan of conquest.

STROPHE II.

Thrown from our walls against the solid earth,
 Torch in hand, he fell,
 Who then with frantic impulse raging
 Hurtled in angry hurricanes against us.
 So went the war with him!
 Elsewhere great Ares others
 Roughly entreated, on the right
 Our tug of battle aiding.

ἐπτά λοχαγοὶ γὰρ ἐφ' ἐπτά πύλαις συστημα. β'.
 ταχθέντες ἴσοι πρὸς ἴσους, ἔλιπον
 Ζηνὶ τροπαίῳ πάγχαλκα τέλη·
 πλὴν τοῖν στυγεροῖν, ὦ πατρός ἐνός
 μητρός τε μιᾶς φύντε, καθ' αὐτοῖν 145
 δικρατεῖς λόγχας στήσαντ', ἔχετον
 κοινῷ θανάτου μέρος ἄμφω.

ἀλλὰ γὰρ ἃ μεγαλῶνυμος ἦλθε Νίκα ἀντ. β'.
 τῇ πολυαρμάτῃ ἀντιχαρεῖσα Θήβῃ,
 ἐκ μὲν δὴ πολέμων 150
 τῶν νῦν θέσθε λησμοσύναν,
 θεῶν δὲ ναοὺς χοροῖς
 παννυχίοις πάντας ἐπέλθωμεν· ὁ Θήβας δ' ἐλελίχθων
 † Βάκχιος ἄρχοι.

ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας ἀντισύστ. β'. 155
 Κρέων ὁ Μενοικέως [† νέον εἰληχῶς
 ἀρχήν,] νεοχμὸς νεαραῖσι θεῶν
 ἐπὶ συντυχίαις χωρεῖ, τίνα δὲ
 μῆτιν ἐρέσσω, ὅτι σύγκλητον
 τήνδε γερόντων προὔθετο λέσχην, 160
 κοινῇ κηρύγματι πέμψας;

¹⁵⁴ γρ. Βακχεῖσι.¹⁵⁵ γρ. Κρ. ὁ Μ. νεοχμὸς κ.τ.λ.

(Anapæstic Movement.)

For seven at seven portals contending,
Chief against chief, each left to his foeman
His armour of bronze as a trophy for Zeus,
Save those two implacable brothers, who
Born of one father and mother, with lances
Equal in victory, foined till they shared
In the fratricide's portion together.

ANTISTROPHE II.

But now that Victory of mighty name
Has come to Theba, rich in cars, with joyous cheer,
Forget the wars that now no longer rage,
And seek we all the temples of the Gods,
With choirs that last the live-long night,
And be the shaker of the Theban land,—
Bacchus,—our dance's leader!

(Anapæstic Movement.)

Lo he approaches—the King of our country,
Kreon, the son of Mencekeus; [the vacant
Throne he ascended e'en now, and] his rule is
New as the fates which the Gods have provided.
What counsel revolving summons he here
This Senate to list to his words,—each elder
By the voice of the herald convening?

(While this movement is singing Kreon enters from the middle door with a long train of attendants, and having taken his seat on the throne, addresses the Chorus.)

Γ. ΕΠΕΙΣΟΔΙΟΝ ΠΡΩΤΟΝ.


ΚΡΕΩΝ.

ἌΝΔΡΕΣ, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοί,
 πολλῶ σάλῳ σείσαντες, ὥρθωσαν πάλιν·
 ὑμᾶς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα
 ἔστειλ' ἰκέσθαι· τοῦτο μὲν, τὰ Λαίου 165
 σέβοντας εἰδὼς εὐ θρόνων αἰεὶ κράτη·
 τοῦτ' αὖθις, ἥνικ' Οἰδίπους ὥρθου πόλιν,
 κάπει διώλετ', ἀμφὶ τοὺς κείνων ἔτι
 παῖδας μένοντας ἐμπέδοις φρονήμασιν.
 ὅτ' οὖν ἐκεῖνοι πρὸς διπλῆς μοίρας μίαν 170
 καθ' ἡμέραν ὦλοντο, παίσαντές τε καὶ
 πληγέντες αὐτόχειρι σὺν μιάσματι,
 ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
 γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.
 ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν 175
 ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν
 ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῇ,
 ἐμοὶ γάρ, ὅστις πᾶσαν εὐθύνων πόλιν,
 μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων,
 ἀλλ' ἐκ φόβου του γλῶσσαν † ἐγκλήσας ἔχει, 180
 κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·
 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας
 φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
 ἐγὼ γάρ, ἵστω Ζεὺς ὁ πάνθ' ὀρῶν αἰεὶ,
 οὔτ' ἂν σιωπήσαιμι τὴν αἴτην ὀρῶν 185
 στείχουσαν ἀστοῖς ἀντὶ τῆς σωτηρίας,
 οὔτ' ἂν φίλον ποτ' ἄνδρα δυσμενῆ χθονὸς
 θείμην ἐμαντῶ, τοῦτο γιγνώσκων, ὅτι

¹⁸⁰ γρ. ἐγκλείσας.

III. FIRST EPISODE.

KREON.



Sirs, for the vessel of the state, the Gods
Had tossed us in a stormy surge, and now
Have righted us again and made us safe.
But you by messengers have I speeded here
To secret council; first, because I knew
How well ye ever held in reverence
The enthroned power of Laius; then again,
While Œdipus maintained the city's weal,
And after he was gone, ye still continued
Good subjects to the children of that house.
Well: now that they by a twin fate have fallen
On one day, each the smiter and the stricken,
Stained with the fratricide's blood-guiltiness,
I all that power, I that throne possess,
On claims of nearest kindred to the dead.
There is no man whose soul and will and meaning
Stand forth as outward things for all to see,
Till he has shown himself by practice versed
In ruling under law and making laws.
As to myself—it is and was of old
My fixed belief, that he is vile indeed
Who when the general state his guidance claims
Dares not adhere to wisest policy,
But keeps his tongue locked up for fear of somewhat.
Him too I reckon nowhere who esteems
A private friend more than his father-land.
For I,—may Zeus who ever seeth all things
Witness my words,—I would not hold my peace,
If, as the price of my peculiar safety,
I saw my citizens unwittingly
Exposed to onslaught from the public mischief;
Nor would I er count among my friends
My country's enemy: for well I know,

ἥδ' ἐστὶν ἡ σώζουσα, καὶ ταύτης ἐπι
 πλέοντες ὀρθῆς τοὺς φίλους ποιούμεθα. 190
 τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὖξω πόλιν,
 καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
 ἀστοῖσι, παίδων τῶν ἀπ' Οἰδίπου πέρι.
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν
 ὄλωλε τῆσδε, πάντ' ἀριστεύσας †δύρει, 195
 τάφῳ τε κρύψαι, καὶ τὰ πάντ' ἐφαγνίσαι,
 ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς.
 τὸν δ' αὖ ξύναμιον τοῦδε, Πολυνείκην λέγω,
 ὃς γῆν πάτρυν καὶ θεοὺς τοὺς ἐγγενεῖς,
 φυγὰς κατελθὼν, ἠθέλησε μὲν πυρὶ 200
 πρῆσαι κατάκρας, ἠθέλησε δ' αἵματος
 κοινού πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,
 τοῦτον πόλει τῇδ' †έκκεκέρηκται τάφῳ
 μήτε κτερίζειν, μήτε κωκῦσαι τινα,
 εἴαν δ' ἄθαπτον καὶ πρὸς οἰωνῶν δέμας 205
 καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ἰδεῖν.
 τοιόνδ' ἐμὸν φρόνημα· κοῦποτ' ἔκ γ' ἐμοῦ
 τιμὴν προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.
 ἀλλ' ὅστις εὖνους τῇδε τῇ πόλει, θανῶν
 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμήσεται. 210

ΧΟΡΟΣ.

σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέον,
 τὸν τῇδε δύσνουν, καὶ τὸν εὐμενῇ πόλει.
 νόμφ δὲ χρῆσθαι *πανταχοῦ †πάρεστί σοι,
 καὶ τῶν θανόντων, χῶπόσοι ζῶμεν, πέρι.

¹⁹³ γρ. δορί.¹⁹³ γρ. ἐκκεκηρῦχθαι.²¹³ γρ. παντί πού τ' ἔνεστι.

She is the bark that brings us safe to port ;
Sailing in her unswayed by sidelong gales
We make the only friends we ought to make.
By laws like these I seek this city's welfare.
And now the herald's voice by my command,
In words akin to these, has told the people
My will about the sons of Œdipus.
For Eteokles, who as this city's champion
Bore off the meed of prowess with his spear
And fell for us,—not burial alone,
But every after-ordinance which soothes
The parted souls of the heroic dead.
Now for the other brother—Polyneikes—
Who, as a runagate returning home,
Wished in the flames to burn to nothingness
His father-land and tutelary gods,
Who wished to glut himself with kindred blood,
Or lead away the living as his bondmen,—
For him the herald's voice forbids this city
To pay or funeral rites or lamentations,
But sternly orders that his body lie
Unsepulchred and devoured by birds and dogs—
A most unsightly spectacle to view.
Such is my will.—
And if it rests with me, the base shall never
Forestall the rightful honours of the righteous.
But whoso loves this city, both in death
And life shall be alike esteemed by me.

CHORUS.

We hear thy will, Kreon, Menœkeus' son,
Upon this city's foeman and her friend.
It rests with thee to give the law full play,
As for the dead, so for us all who live.

ΚΡΕΩΝ.

ὥς ἂν σκοποί νυν ἦτε τῶν εἰρημένων. 215

ΧΟΡΟΣ.

νεωτέρῳ τῷ τοῦτο βαστάζειν πρόθεις.

ΚΡΕΩΝ.

ἀλλ' εἴς' ἔτοιμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟΡΟΣ.

τί δῆτ' ἂν ἄλλο τοῦτ' ἐπεντέλλοις ἔτι;

ΚΡΕΩΝ.

τὸ μὴ 'πιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

ΧΟΡΟΣ.

οὐκ ἔστιν οὕτω μῶρος, ὅς θανεῖν ἐρᾷ. 220

ΚΡΕΩΝ.

καὶ μὴν ὁ μισθός γ' οὗτος. ἀλλ' ὑπ' ἐλπίδων
ἄνδρας τὸ κέρδος πολλακίς διώλεσεν.

ΦΥΛΑΞ.

ἄναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο
δύσπνους ἰκάνω κούφον ἐξάρας πόδα.
πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις, 225
οδοῖς κυκλῶν ἐμαυτὸν εἰς ἀναστροφὴν.

ψυχὴν γὰρ ἤνθα πολλά μοι μυθουμένη·

τάλας, τί χωρεῖς, οἱ μολῶν δώσεις δίκην;
τλήμων, μενεῖς αὖ; κεῖ τάδ' εἴσεται Κρέων
ἄλλου παρ' ἀνδρὸς, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ;— 230

KREON.

Be watchers then to speed the words ye hear!

CHORUS.

Impose this office on some younger man.

KREON.

Well, well, the watchers of the corpse are ready.

CHORUS.

What further office hast thou for another?

KREON.

See that ye countenance not the disobedient.

CHORUS.

Most foolish is the fool that fain would die.

KREON.

Aye, of a truth, the meed is what thou sayest.
But backed by hope, lucre has ruined many.

(The Sentinel enters from the right.)

SENTINEL.

My liege, I cannot say that from very haste I come panting for breath, having stept out with nimble paces. Troth: I have had many half-way houses of cogitation, wheeling about after every fresh start as though I would return. In fact, my soul often addressed me with some such tale as this: "Why goest, simpleton, where to be come is to be punished?" then again: "What! wilt not away, poor wretch! and if Kreon shall learn these tidings from some one else, how

τοιαῦθ' ἐλίσσων ἦνυτον σχολῇ † ταχύς.
 χούτως ὁδὸς βραχεῖα γίγνεται μακρά.
 τέλος γε μέν ται δεῦρ' ἐνίκησεν μολεῖν
 σοί· κεῖ τὸ μηδὲν ἐξερῶ, φράσω δ' ὅμως.
 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος, 235
 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.

ΚΡΕΩΝ.

τί δ' ἔστιν, ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν;

ΦΥΛΑΞ.

φράσαι θέλω σοι πρῶτα τάμαντοῦ. τὸ γὰρ
 πρᾶγμ' οὐτ' ἔδρασ', οὐτ' εἶδον ὅστις ἦν ὁ δριῶν·
 οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι. 240

ΚΡΕΩΝ.

εὐ γε † στεγάζει, † κάποφάργνυσαι κύκλῳ
 τὸ πρᾶγμα. δηλοῖς δ' ὥς τι σημανῶν νέον.

ΦΥΛΑΞ.

τὰ δεινὰ γὰρ τοι προστίθης ὄκνον πολύν.

ΚΡΕΩΝ.

οὐκὸν ἑρεῖς ποτ', εἴτ' ἀπαλλαχθεῖς ἄπει;

ΦΥΛΑΞ.

καὶ δὴ λέγω σοι. τὸν νεκρὸν τις ἀρτίως 245
 θάψας βέβηκε, καπὶ χρωτὶ διψίαν
 κόνιν παλύνας, κάφαγιστεύσας ἅ χρή.

ΚΡΕΩΝ.

τί φῆς; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε;

ΦΥΛΑΞ.

οὐκ οἶδ'. ἐκεῖ γὰρ οὔτε του γενῆδος ἦν
 πληγμ', οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ 250

²³¹ γρ. βραδύς.

²⁴¹ γρ. στοχάζει κάποφάργνυσαι.

then wilt thou escape the penalty?" While thus my mind revolved, the speed I made was tardy in its swiftness: and so a short road is made long. Well; at last coming hither to thee carried the day; and though thou mayest think my words naught, I yet will speak. For here come I, with griping hold fast clinging to the hope, that I can but suffer what my fate demands.

KREON.

What grounds hast thou for this despondency?

SENTINEL.

I fain would tell thee first about myself.
The deed I neither did nor saw the doer:
Nor were it just that I should come to mischief.

KREON.

Whate'er the matter is, thou fencest well,
And mak'st a hedge all round thee. And 'tis clear
'Tis something disagreeable to hear.

SENTINEL.

True: threats of danger needs must give us pause.

KREON.

Well: speak at once, and take thyself away.

SENTINEL.

At once I tell thee. Some one has just now
Entombed the body and is gone; that is,
He has sprinkled thirsty dust over the corpse
And done what else religious fear requires.

KREON.

How sayest thou?—

What man is he who dared to do this deed?

SENTINEL.

I know not, I: for there was neither blow
Of any mattock, nor the earth thrown up

καὶ χέρσος, ἀρρῶξ οὐδ' ἐπημαξευμένη
τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.
ὕπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκοπὸς
δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.
ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὗ, 255
λεπτὴ δ', ἄγος φεύγοντος ὥς, ἐπὴν κόνις.
σημεῖα δ' οὔτε θηρὸς, οὔτε του κυνῶν
ἐλθόντος, οὐ σπάσαντος ἐξεφαίνετο.
λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,
φύλαξ ἐλέγχων φύλακα· κἂν ἐγίγνετο 260
πληγὴ τελευτῶς, οὐδ' ὁ κωλύσων παρῆν.
εἷς γὰρ τις ἦν ἕκαστος οὐξειργασμένος,
κούδεῖς ἐναργῆς, ἀλλ' ἔφευγε μὴ εἰδέναί.
ἡμεν δ' ἑτοιμοὶ καὶ μύδρους αἶρειν χερσὶν,
καὶ πῦρ διέρπειν, καὶ θεοὺς ὀρκωμοτεῖν, 265
τὸ μήτε δρᾶσαι, μήτε τῷ ξυνειδέναί
τὸ πρᾶγμα βουλευσάντι, μήτ' εἰργασμένῳ.
τέλος δ', ὅτ' οὐδὲν ἦν ἐρευνῶσιν πλέον,
λέγει τις εἷς, ὃς πάντας ἐς πέδον κᾶρα
νεῦσαι φόβῳ προὔτρεψεν. οὐ γὰρ εἵχομεν 270
οὔτ' ἀντιφωνεῖν, οὔθ' ὅπως δρῶντες καλῶς
πράξαιμεν. ἦν δ' ὁ μῦθος, ὥς ἀνοιστέον
σοὶ τοῦργον εἴη τοῦτο, κούχῃ κρυπτέον.
καὶ ταῦτ' ἐνίκα, καμὲ τὸν δυσδαίμονα
πάλος καθαιρεῖ τοῦτο τάγαθὸν λαβεῖν. 275
πάρειμι δ' ἄκων οὐχ ἐκούσιν, οἶδ' ὅτι.
στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.

ΧΟΡΟΣ.

ἀναξ, ἐμοί τοι, μή τι καὶ θεήλατον
τοῦργον τόδ', ἢ ξύννοια βουλεύει πάλαι.

283 γρ. τὸ μὴ.

By shovelling: but the ground was hard and dry:
Unbroken and untracked by rut of wheels;
And he who worked had left no trace behind him.
When the first day-watch pointed to the deed,
On all fell wonder mixed with pain. For he
Was out of sight—not closed within a tomb,
But lightly over-heapt with sprinkled dust,
As when some passer-by will shun the curse.
Nor were there outward signs that beast or dog
Had come and torn him. Thereupon among us
The bandied threat sped up and down; each guard
Accused his fellow; and at last it seemed
That blows would come; nor was the make-peace by.
For each man stood indicted of the deed,
And no man was convicted, but the plea
Was ignorance of the facts. And ready were we
The glowing steel to handle, and to walk
Through fire, or swear us by the Gods that we
Had neither done the deed nor had consented
To either him who planned or him who did it.
But when with all our probes we got no farther,
There spoke out some one, and his words were such
That to the ground we bowed our heads in fear.
For we had neither skill to say him nay,
Nor knew we doing what we should do well.
His counsel was—to tell the whole to thee,
And not to mask it from thee. This prevailed,
And then the lot condemns me, hapless wight,
To get this piece of luck. So here I come,
Unwilling to the unwilling well I wot:
For no one loves the bearer of bad tidings.

CHORUS.

To me, O King, the thought is present ever—
This was some dispensation from the Gods.

ΚΡΕΩΝ.

παῦσαι, πρὶν ὀργῆς †καὶ με μεστῶσαι, λέγων, 280
 μὴ 'φευρεθῆς ἄνους τε καὶ γέρων ἅμα.
 λέγεις γὰρ οὐκ ἀνεκτὰ, δαίμονας λέγων
 πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.
 πότερον ὑπερτιμῶντες ὥς εὐεργέτην
 ἔκρυπτον αὐτόν, ὅστις ἀμφικίονας 285
 ναοὺς πυρώσων ἦλθε κἀναθήματα,
 καὶ γῆν ἐκείνων καὶ νόμους διασκεδῶν;
 ἦ τοὺς κακοὺς τιμῶντας εἰσορᾷ θεοὺς;
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως
 ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί, 290
 κρυφῇ κἀρα σείοντες· οὐδ' ὑπὸ ζυγῷ
 λόφον δικαίως εἶχον, ὥς στέργειν ἐμέ.
 ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς
 παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
 οὐδὲν γὰρ ἀνθρώποισιν, οἶον ἄργυρος, 295
 κακὸν νόμισμ' ἔβλαστε. τοῦτο καὶ πόλεις
 πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δόμων·
 τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
 χρηστάς πρὸς αἰσχυρὰ πράγμαθ' ἴστασθαι βροτῶν·
 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν, 300
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.
 ὅσοι δὲ μισθαρνοῦντες ἤνυσαν τάδε,
 χρόνῳ ποτ' ἐξέπραξαν ὥς δοῦναι δίκην.
 ἀλλ' εἵπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,
 εὖ τοῦτ' ἐπίστασ', ὄρκιος δέ σοι λέγω, 305

KREON.

Hold, ere your words fill me with very rage,
Nor prove yourself foolish at once and old.
Not to be borne the words thou say'st in saying
That Gods keep watchful heed for this vile corpse.
What! was it then because his benefactions
Had won their high esteem—was it for this
They sought to bury *him* who came to burn
Their pillar-girded temples and their treasures,—
To scatter to the winds their land and laws?
Or is it thy experience that the Gods
Honour the base? No! *That* was not the cause;
But these enactments from the first misliking,
Some of our townsmen murmured against *me*,
Shaking their heads in silence, and they kept not
Their necks in equal poise beneath the yoke
So as to meet my favour. Well I know
These with their bribes have won the sentinels
To perpetrate this deed. For there is nothing,
Of all the coinage current in the world,
So base as silver. This it is, nought else,
That sacks the city; this it is, nought else,
That parts the goodman from his hearth and home;
This too unteaches and perverts the minds
Of upright mortals, till they take their post
Upon the side of ignominious actions;
This points the way of knavery to mankind,
And finds a school for every deed of sin.
Yet they whom pelf has prompted to this work
At length have all secured their punishment.
Nay more, if Zeus upholds my sovran awe,
Be well assured, and with an oath I say it,

εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου
 εὐρόντες ἐκφανεῖτ' ἐς ὀφθαλμούς ἐμούς,
 οὐχ ὑμῖν Ἄϊδος μῆνος ἀρκέσει, πρὶν ἂν
 ζῶντες κρεμαστοὶ τήνδε δηλώσῃθ' ὕβριν,
 ἵν' εἰδότες τὸ κέρδος ἐνθεν οἰστέον, 310
 τὸ λοιπὸν ἀρπάζητε, καὶ μάθηθ', ὅτι
 οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
 ἐκ τῶν γὰρ αἰσchrῶν λημμάτων τοὺς πλείονας
 ἀτωμένους ἴδοις ἂν ἡ σεσσωμένους.

ΦΥΛΑΞ.

εἰπεῖν τι δώσεις, ἢ στραφεῖς οὕτως ἴω; 315

ΚΡΕΩΝ.

οὐκ οἶσθα καὶ νῦν ὥς ἀνιαρῶς λέγεις;

ΦΥΛΑΞ.

ἐν τοῖσιν ὥσιν, ἢ 'πὶ τῇ ψυχῇ δάκνει;

ΚΡΕΩΝ.

τί δὲ ρυθμίζεις τὴν ἐμὴν λύπην ὅπου;

ΦΥΛΑΞ.

ὁ δρῶν σ' ἀνιᾶ τὰς φρένας, τὰ δ' ὦτ' ἐγώ.

ΚΡΕΩΝ.

οἴμ', ὡς † ἄλῃμα δῆλον ἐκπεφυκὸς εἶ. 320

ΦΥΛΑΞ.

οὐκουν τό † γ' ἔργον τοῦτο ποιήσας ποτέ.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.

ΦΥΛΑΞ.

φεῦ·

ἡ δεινὸν ᾧ δοκεῖ γε καὶ ψευδῇ δοκεῖν.

320 γρ. λάλημα.

321 γρ. τόδ'.

Unless ye find and openly produce
Before my eyes the man whose very hands
Performed these obsequies, your death alone
Shall not suffice, until, hung up alive,
Ye have denounced the insolent offender.
To the end that, knowing whence to get your gains,
Ye may pursue your filching, till ye learn
That love of pelf must somewhere find its limit;
For by degrading lucre thou mayest see
More men get mischief than security.

SENTINEL.

Wilt let me speak, or must I go at once?

KREON.

Know'st not that even now thy words offend?

SENTINEL.

Where is the pinch? i' th' ears or in the soul?

KREON.

Why mark the boundary line of my displeasure?

SENTINEL.

The doer plagues thy heart; I, but thine ears.

KREON.

Oh! it is clear thou art a coxcomb born.

SENTINEL.

It may be so; but not who did this deed.

KREON.

Thou didst it, man, selling thy soul for silver.

SENTINEL.

Alas!

'Tis sad when one thinks good to think a lie.

SOPH. ANT.

D

ΚΡΕΩΝ.

κόμψευε νῦν τὴν δόξαν· εἰ δὲ ταῦτα μὴ
 φανεῖτέ μοι τοὺς δρωῶντας, ἔξερεῖθ', ὅτι 325
 τὰ †δειλὰ κέρδη πημονὰς ἐργάζεται.

ΦΥΛΑΞ.

ἀλλ' εὐρεθείη μὲν μάλιστ'· εἰ δέ τοι
 ληφθῇ τε καὶ μὴ, τοῦτο γὰρ τύχη κρινεῖ,
 οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με.
 καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ'. ἐμῆς 330
 σωθεῖς, ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

Δ. ΣΤΑΣΙΜΟΝ ΠΡΩΤΟΝ.

ΧΟΡΟΣ.

ΠΟΛΛΑ τὰ δεινὰ, κούδεν ἄν- στροφὴ ἁ.
 θρώπου δεινότερον πέλει.
 τοῦτο καὶ πολιοῦ πέραν
 πόντου χειμερίῳ νότῳ 335
 χωρεῖ, περιβρυχίοισιν
 περῶν ἐπ' οἷδμασιν,
 θεῶν τε τὰν ὑπερτάταν, Γᾶν
 ἄφθιτον, ἀκαμάταν ἀποτρύεται
 ἰλλομένων ἀρότρων ἔτος εἰς ἔτος, 340
 ἱππείῳ γένει πολεῶν.

†κουφονόων τε φύλον ὀρ- ἀντιστ. ἁ.
 νίθων ἀμφιβαλὼν ἄγει,

335 γρ. δεινὰ.

340 γρ. κουφονεων.

KREON.

Prate as thou wilt on *thinking*, but unless
Ye point me out the doers, ye shall say
That sneaking profits only purchase pain.

SENTINEL.

Nay, by all means I would the man were known :
Be he caught or not, for luck will settle this,
Thou wilt not see *me* coming here again.
E'en now preserved beyond my hope and thought,
I owe a debt of gratitude to heaven.

IV. FIRST STASIMON.

CHORUS.

STROPHE I.

MANY the things that mighty be,
And nought is mightier than—MAN.
For he can cross the foaming ocean,
What time the stormy South is blowing,
Steering amid the mantling waves that roar around him.
And for his uses he wearieth
Earth, the highest Deity,
The immortal, the untiring one,
As year by year the ploughs are drawn
Up and down the furrow'd field,
To and fro his harness'd teams—
The seed of horses—driving.

ANTISTROPHE I.

Man, full of ingenuity,
Entraps in folds of woven meshes
And leads away the tribe
Of flighty-purpos'd birds,

καὶ θηρῶν ἀγρίων ἔθνη,
 πόντου τ' εἰναλίαν φύσιν 345
 σπείραισι δικτυοκλώστοις,
 περιφραδῆς ἀνὴρ·
 κρατεῖ δὲ μηχαναῖς ἀγραύλου
 θηρὸς ὀρεσσιβάτα, λασιάνχενα θ'
 ἵππον †όχμαῖζεται ἀμφὶ λόφον† ζυγῶν 350
 οὐρειόν τ' ἀδμήτα ταῦρον.

καὶ φθέγμα καὶ ἠνεμόεν φρό- στροφὴ β'.
 νημα καὶ ἀστυνόμους ὀ-
 γὰς ἐδιδάξατο καὶ δυσαύλων
 πάγων †ὑπαίθρεια καὶ 355
 δύσομβρα φεύγειν βέλη.
 παντοπόρος,
 ἄπορος ἐπ' οὐδὲν ἔρχεται
 τὸ μέλλον· Ἄϊδα μόνον
 φεῦξιν οἶκ ἐπάξεται· 360
 νόσων δ' ἀμηχάνων φυγὰς
 ζυμπέφρασται.

σοφόν τι τὸ μηχανόεν τέχ- ἀντιστ. β'.
 νας ὑπὲρ ἐλπίδ' ἔχων, ποτὲ
 μὲν κακόν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει· 365
 νόμους †γεραίρων χθονὸς
 θεῶν τ' ἔνορκον δίκαν,
 ὑψίπολις·

³⁴⁰ γρ. ἄξεται ἀμφίλοφον ζυγόν.

³⁴⁵ γρ. αἰθρία.

³⁶⁰ γρ. παρείρων.

And the kindreds of wild beasts,
And the ocean brood, whose home is in the waters.
With wiles he tames
The mountain-beast that roams the moor:
And fastens, yoking him about the neck,
The long-maned steed and stubborn mountain-bull.

STROPHE II.

Language, and lofty thought,
And dispositions meet for order'd cities,
These he hath taught himself;—and how to shun
The shafts of comfortless winter,—
Both those which smite when the sky is clear,
And those which fall in showers;—
With plans for all things,
Planless in nothing, meets he the future!
Of death alone the avoidance
No foreign aid will bring.
But from disease, that sports with skill,
He hath gotten him means of fleeing.

ANTISTROPHE II.

Wise in his craft of art
Beyond the bounds of expectation,
The while to good he goes, the while to evil.
Honouring his country's laws and heaven's oath-
bound right,
High is he in the state!

ἄπολις ὅτῳ τὸ μὴ καλὸν
 ξύνεστι· τόλμας χάριν 370
 μήτ' ἐμοὶ παρέστιος
 γένοιτο, μήτ' ἴσον φρονῶν,
 ὅς τὰδ' ἔρδει.

ἐς δαιμόνιον τέρας ἀμφινῶ (σύστημα).
 τόδε. πῶς εἰδῶς ἀντιλογήσω 375
 τήνδ' οὐκ εἶναι παιδ' Ἀντιγόνην;
 ὦ δύστηνος,
 καὶ δυστήνου πατρὸς Οἰδιπόδα,
 τί ποτ' ; οὐ δὴ πον σέ γ' ἀπιστοῦσαν
 τοῖς βασιλείοις †ἀπάγουσι νόμοις, 380
 καὶ ἐν ἀφροσύνῃ καθελόντες;

Ε. ΕΠΕΙΣΟΔΙΟΝ ΔΕΥΤΕΡΟΝ.

ΦΥΛΑΞ.

Ἦδ' ἔστ' ἐκείνη τοῦργον ἢ ἔχειργασμένη.
 τήνδ' εἵλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων;

ΧΟΡΟΣ.

ὃδ' ἐκ δόμων ἄψορρος εἰς δέον περᾶ.

ΚΡΕΩΝ.

τί δ' ἔστι; ποία ξύμμετρος προὔβην τύχη; 385

ΦΥΛΑΞ.

ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπώμοτον.

380 γρ. ἄγουσιν.

But cityless is he with whom inherent baseness dwells;
 When boldness dares so much,
 No seat by me at festive hearth,
 No seat by me in sect or party,
 For him that sinneth!

(Sentinel re-enters with Antigone, guarded.)

CHORUS.

(Anapaestic Movement.)

Gazing with doubt and wonder I look on this
 Strangest of sights! how dare I belie my
 Knowledge that this is the maid Antigone?
 Hapless princess!
 Child of a hapless sire, Ædipodes!
 Tell us—ah surely they are not bringing thee
 Hither, defiant of royal commandments,
 In the act of foolishness taken!

V. SECOND EPISODE.

SENTINEL.

'Tis she who did the deed. We took her paying
 The funeral obsequies. But where is Kreon?

CHORUS.

See, in good time, he cometh forth again.

(Enter Kreon.)

KREON.

What hap holds sortance with my coming forth?

SENTINEL.

My liege, a man should never swear he will not;

ψεύδει γὰρ ἢ 'πίνοια τὴν γνώμην' ἐπεὶ
 σχολῇ ποθ' ἤξειν δεῦρ' ἂν ἐξηύχουν ἐγὼ,
 ταῖς σαις ἀπειλαῖς, αἷς ἐχειμάσθην τότε.
 ἀλλ', ἢ γὰρ ἐκτός καὶ παρ' ἐλπίδας χυρὰ 390
 ἔοικεν ἄλλη μῆκος οὐδὲν ἡδονῇ,
 ἦκω, δι' ὀρκων καίπερ ὦν ἀπώμοτος,
 κόρην ἄγων τήνδ', ἢ καθευρέθη τάφον
 κοσμοῦσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,
 ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλου, τόδε. 395
 καὶ νῦν, ἄναξ, τήνδ' αὐτός, ὡς θέλεις, λαβὼν,
 καὶ κρῖνε καζέλεγχ'. ἐγὼ δ' εἰλεύθερος
 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν.

ΚΡΕΩΝ.

ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν;

ΦΥΛΑΞ.

αὕτη τὸν ἄνδρ' ἔθαπτε. πάντ' ἐπίστασαι. 400

ΚΡΕΩΝ.

ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φής;

ΦΥΛΑΞ.

ταύτην γ' ἰδὼν θάπτουσαν ὄν σὺ τὸν νεκρὸν
 ἀπειπας. ἄρ' ἐνδὴλα καὶ σαφῇ λέγω;

ΚΡΕΩΝ.

καὶ πῶς ὀράται, ἀπίληπτος †ἡρέθη;

ΦΥΛΑΞ.

τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἤκομεν, 405
 πρὸς σοῦ τὰ δεῖν' ἐκεῖν' ἐπηπειλημένοι,
 πᾶσαν κόνιν σήραντες, ἢ κατεῖχε τὸν

⁴⁰² γρ. ἴδον.

⁴⁰⁴ γρ. εὔρέθη.

For second thoughts belie the intention. Thus,
When that thy storm of threats had greeted me,
I boldly said my coming here again
Would, if I came at all, be long and slow.
But still in spite of oaths behold me here—
For joy, which hopes surprises and transcends,
Is like no other pleasure in extent—
Bringing this maid, who was detected paying
The funeral honours: here no lot was drawn,
But this is mine, none other's lucky find.
And now, my liege, just take her as it likes thee,
And test and question: right it is that I
Should be well quit and free from all these troubles.

KREON.

Whence and how taken bringest thou this damsel?

SENTINEL.

She tried to bury *him*—thou knowest all.

KREON.

Dost understand and speak'st thy words discreetly?

SENTINEL.

Yes, for I saw her burying the corpse
By thee denounced. Are my words plain and clear?

KREON.

How was she seen and taken in the fact?

SENTINEL.

The circumstance was thus. When we returned,
Urged by such fearful menaces from thee,
We swept clean off the dust which covered him,

νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ,
 καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,
 ὅσμην ἀπ' αὐτοῦ μὴ βάλοι, πεφευγότες. 410
 ἐγερτί κινῶν ἄνδρ' ἀνὴρ ἐπιρρόθοις
 κακοῖσιν, εἴ τις τοῦδ' ἀφειδήσοι πόνου.
 χρόνον τὰδ' ἦν τοσοῦτον, ἔς τ' ἐν αἰθέρι
 μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος,
 καὶ καὺμ' ἔθαλπε· καὶ τότε' ἐξαίφνης χθονὸς 415
 τυφλῶς αἰείρας σκηπτὸν, οὐράνιον ἄχος,
 πίμπλησι πεδῖον, πᾶσαν αἰκίζων φόβην
 ὕλης πεδιάδος· ἐν δ' ἐμεστώθη μέγας
 αἰθήρ· μύσαντες δ' εἴχομεν θείαν νόσον.
 καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ, 420
 ἢ παῖς ὀραῖται, κἀνακωκύνει πικρᾶς
 ὄρνιθος ὄξυν φθόγγον, ὥς ὅταν κενῆς
 εὐνῆς νεοσσῶν ὀρφανὸν βλέψῃ λέχος·
 οὕτω δὲ χαῦτη, ψιλὸν ὥς ὀρᾷ νέκυν,
 γόοισιν ἐξψίμωξεν, ἐκ δ' ἀράς κακὰς 425
 ἠρᾶτο τοῖσι τοῦργον ἐξειργασμένοις.
 καὶ χερσὶν εὐθύς διψίαν φέρει κόνιν,
 ἐκ τ' εὐκροτήτου χαλκίας ἄρδην πρόχου
 χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
 χῆμεις ἰδόντες ἰέμεσθα, σὺν δέ νιν 430
 θηρώμεθ' εὐθύς οὐδὲν ἐκπεπληγμένην·
 καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν
 πράξεις· ἄπαρνος δ' οὐδενὸς καθίστατο
 † ἅμ' ἠδέως ἔμοιγε κάλγειν ὥς ἅμα.
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι, 435
 ἥδιστον· εἰς κακὸν δὲ τοὺς φίλους ἄγειν,

⁴³¹ γρ. ἀλλ'.

And baring thoroughly the clammy corpse,
We sat so far beneath the hill-top that
The wind blew o'er our heads, lest peradventure
Some evil odour from the corse should reach us,
And each man stirred his fellow, rousing him
With banded threats, if any, carelessly,
This work neglected. So it was until
The sun's refulgent orb stood now midway
In the clear sky, and the heat began to burn.
Then suddenly a rushing mighty wind
Raised from the ground a circling cloud of dust,
A heaven-sent trouble ! and it filled the plain,
Marring with ugly rack the tress-like foliage
Of all the olive-groves that fringed the meadow ;
And e'en the lofty sky was choked with it.
With eyes set fast, we bore this god-sent plague ;
And when at length it cleared away, this damsel
Was straightway seen. In loud and treble tones
She lifted up her voice, like some sad bird
Which finds her young torn from her emptied nest.
So she, when she beheld the corpse uncovered,
With groans bewailed herself, and bitter curses
She called down upon those who did the deed.
Without delay in both her hands she bears
The thirsty dust, and raising in the air
The well-wrought pitcher made of hammered bronze,
She poured around the corpse the threefold streams.
Soon as we saw this deed we rushed upon her,
And all together brought the game to bay.
Not terrified was she ; and when we charged her
With both the former and the present deeds,
She nought disowned, so as to gladden me
And grieve me too. For though most sweet it is
Oneself to escape from trouble, yet to bring

ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἤσσω λαβεῖν
ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας.

ΚΡΕΩΝ.

σέ δῃ, σέ τὴν νέουσαν ἐς πέδον κάρα,
φῆς ἢ καταρνεῖ μὴ δεδρακέναι τάδε; 440

ANTIGONH.

καὶ φημὶ δρᾶσαι, κούκ ἀπαρνούμαι τὸ μῆ.

ΚΡΕΩΝ.

σὺ μὲν κομίζοις ἂν σεαυτὸν, ἣ θέλεις,
ἔξω βαρείας αἰτίας ἐλεύθερον.
σὺ δ' εἰπέ μοι, μὴ μῆκος, ἀλλὰ σύντομα,
ἤδη τὰ κηρυχθέντα, μὴ πρᾶσσειν τάδε; 445

ANTIGONH.

ἤδη. τί δ' οὐκ ἔμελλον; ἐμφανῇ γὰρ ἦν.

ΚΡΕΩΝ.

καὶ δῆτ' ἐτόλμας τούσδ' ὑπερβαίνειν νόμους;

ANTIGONH.

οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,
οὐδ' ἡ ξύνοικος τῶν κάτω θεῶν Δίκη,
οἱ τούσδ' ἐν ἀνθρώποισιν ὥρισαν νόμους. 450
οὐδὲ σθένειν τσοῦτον ῥόμην τὰ σὰ
κηρύγμαθ', ὥστ' ἄγραπτα κάσφαλῇ θεῶν
νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν.
οὐ γάρ τι νῦν τε κάχθές, ἀλλ' αἰεὶ ποτε
ζῇ ταῦτα, κούδεις οἶδεν ἐξ ὅτου ῥά φάνη. 455
τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
φρόνημα δέισασ', ἐν θεοῖσι τὴν δίκην

A friend into misfortune is most sad.
But these and such like thoughts, as 'tis my nature,
I set aside my safety to ensure.

KREON.

Ho! thou that sinkest to the ground thine eyes,
Sayest thou or dost deny this deed was thine.

ANTIGONE.

I say I did it: I deny it not.

KREON.

Now, sirrah, take thee wheresoe'er thou wilt,
Free from this heavy charge. (*Exit Sentinel.*)

But tell me, thou,
And not at large, but briefly, didst thou know
The proclamation which forbade this deed?

ANTIGONE.

I knew it—wherefore not? twas plain enough.

KREON.

And durst thou natheless overstep these laws?

ANTIGONE.

It was not Zeus who heralded these words,
Nor Justice, help-meet of the Gods below.
'Twas they who ratified those other laws,
And set their record in the human heart.
Nor did I deem thy heraldings so mighty,
That thou, a mortal man, could'st trample on
The unwritten and unchanging laws of heaven.
They are not of to-day or yesterday;
But ever live, and no one knows their birth-tide.
These, for the dread of any human anger,
I was not minded to annul, and so
Incur the punishment which heaven exacts.

δώσειν. θανουμένη γὰρ ἐξήδη, τί δ' οὐ;
 κεί μὴ σὺ προῦκήρυξας. εἰ δὲ τοῦ χρόνου
 πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω. 460
 ὅστις γὰρ ἐν πολλοῖσιν, ὡς ἐγὼ, κακοῖς
 ζῇ, πῶς ὅδ' οὐχὶ κατθανὼν κέρδος φέρει;
 οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν
 παρ' οὐδὲν ἄλγος· ἀλλ' ἂν, εἰ τὸν ἐξ ἐμῆς
 μητρὸς θανόντ' ἄθαπτον ἠνσχόμην νέκυν, 465
 κείνοισ ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.
 σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,
 σχεδόν τι μάρψ μωρίαν ὀφλίσκάνω.

ΧΟΡΟΣ.

δηλοῖ τὸ γέννημ' ὦμόν ἐξ ὦμοῦ πατρὸς
 τῆς παιδός· εἴκειν δ' οὐκ ἐπίσταται κακοῖς. 470

ΚΡΕΩΝ.

ἀλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα
 πίπτειν μάλιστα· καὶ τὸν ἐγκρατέστατον
 σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῇ
 θραυσθέντα καὶ ῥαγέντα πλεῖστ' ἂν εἰσίδοις.
 σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους 475
 ἵππους καταρτυθέντας. οὐ γὰρ ἐκπέλει
 φρονεῖν μέγ' ὅστις δουλός ἐστι τῶν πέλας.
 αὕτη δ' ὑβρίζειν μὲν τότε ἐξηπίστατο,
 νόμους ὑπερβαίνουσα τοὺς προκειμένους·
 ὕβρις δ', ἐπεὶ δέδρακεν, ἥδε δευτέρα, 480
 τούτοις ἐπαυχεῖν, καὶ δεδρακυῖαν γελᾶν.
 ἦ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὕτη δ' ἀνὴρ,

I knew—how should I not? that I must die,
Without thy proclamations to foredoom it.
And if my time is shortened, this to me
Is gain indeed. For whoso lives, as I live,
Beset with many sorrows, how does he
Not win by dying? Hence, to me at least,
Thus to have met with death is not a grief,
Which I can count or reckon. Had I suffered
My mother's dear dead child to lie unburied,
Then grief would vex my heart; but now I grieve not.
For thee—if this my deed seems foolishness,
The fool has caught the foolish in her folly.

CHORUS.

How the stern father speaks in his stern child!
She knows not, she, to bow beneath the storm.

KREON.

Be well assured the stubborn temper still
Is bent the soonest, and the hardest iron,
When forged to brittleness, is oftenest seen
To crack and splinter. So I know that steeds
Of a high mettle yield to a small bit.
For whosoever owns a master's will,
Him the proud stomach ill beseems. This damsel
First learned the knack of insolent offence,
When she transgressed the promulgated laws.
That done, her second insolence was this—
To boast her evil deed and revel in it.
Then, marry, I'm no *man*, but she is one,

εἰ ταῦτ' ἀνατὶ τῇδε κείσεται κράτη.
 ἀλλ' εἴτ' ἀδελφῆς, εἴθ' ὀμαιμονεστέρας
 τοῦ παντός ἡμῖν Ζηνὸς Ἑρκείου κυρεῖ, 485
 αὐτὴ τε χῆ ξύναιμος οὐκ ἀλύξετον
 μόρου κακίστου. καὶ γὰρ οὖν κείνην ἴσον
 ἐπαιτιῶμαι τοῦδε βουλευσάι τάφου.
 καὶ νιν καλεῖτ'. ἔσω γὰρ εἶδον ἀρτίως
 λυσσῶσαν αὐτήν, οὐδ' ἐπήβολον φρενῶν. 490
 φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεύς
 τῶν μηδὲν ὀρθῶς ἐν σκότῃ τεχνωμένων.
 μισῶ γε μέντοι χῶταν ἐν κακοῖσί τις
 αἰλοῦς ἔπειτα τοῦτο καλλύνειν θέλη.

ΑΝΤΙΓΟΝΗ.

θέλεις τι μείζον ἢ κατακτεῖναί μ' ἐλών; 495

ΚΡΕΩΝ.

ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων, ἅπαντ' ἔχω.

ΑΝΤΙΓΟΝΗ.

τί δῆτα μέλλεις; ὥς ἐμοὶ τῶν σῶν λόγων
 ἀρεστόν οὐδέν, μηδ' ἀρεσθεῖη ποτέ·
 οὕτω δὲ καὶ σοὶ τὰμ' ἀφανδάνοντ' ἔφν.
 καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον 500
 κατέσχον, ἢ τὸν αὐτάδελφον ἐν τάφῳ
 τιθεῖσα; τούτοις τοῦτο πᾶσιν ἀνδάνειν
 λέγοιτ' ἂν, εἰ μὴ γλῶσσαν ἱεγκλήῃ φόβος·
 ἀλλ' ἡ τυραννὶς πολλὰ τ' ἄλλ' εὐδαιμονεῖ,
 κᾶξεστιν αὐτῇ δρᾶν, λέγειν θ', ἃ βούλεται. 505

If she unscathed shall flout my sovranty.
But be she sister's child, or born of one
Of nearer kindred to my blood than all
Who worship Zeus at our domestic altar,
She and her sister shall not fend away
A death most dire. For her, in equal sort,
I charge with framing plans for this interment.
And summon her. I saw her even now
Within the palace raving, and unable
To rule her thoughts. And so it is—the mind
Is first detected in its knavery,
When dark devices aim at wickedness.
Howbeit, to me it is no less abhorrent,
When, caught in criminality, the culprit
Seeks with fine words to beautify his deed.

ANTIGONE.

Wouldst thou aught more than thus to take and slay me?

KREON.

Nought else—this done, my every wish is sated.

ANTIGONE.

Why loiter then? the words which thou hast spoken
Displease me, all, and ne'er may such words please me!
And it is meet that thou shouldst mislike mine.
And yet from whence might I have earned a glory
More glorious than by placing in the tomb
My own dear brother? Every man of these
Would say he liked the deed, did not his fear
Bar up his utterance: but absolute power,
With many other happy privileges,
May speak and do whate'er the wish suggests.

ΚΡΕΩΝ.

σὺ τοῦτο μούνη τῶνδε Καθμείων ὀργῆς.

ΑΝΤΙΓΟΝΗ.

ὀρώσι χούτοι, σοὶ δ' ὑπὶλλονσι στόμα.

ΚΡΕΩΝ.

σὺ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς;

ΑΝΤΙΓΟΝΗ.

οὐδέν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχχους σέβειν.

ΚΡΕΩΝ.

οὔκουν ὄμαιμος χῶ καταντίον θανών; 510

ΑΝΤΙΓΟΝΗ.

ὄμαιμος ἐκ μιᾶς τε, καὶ ταύτου πατρός.

ΚΡΕΩΝ.

πῶς δῆτ' ἐκείνῳ δυσσεβῇ τιμᾶς χάριν;

ΑΝΤΙΓΟΝΗ.

οὐ μαρτυρήσει * ταῦτα χῶ κατὰ χθονός.

ΚΡΕΩΝ.

εἰ τοί σφε τιμᾶς ἐξ ἴσον τῷ δυσσεβεῖ.

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὤλετο. 515

ΚΡΕΩΝ.

πορθῶν γε τήνδε γῆν· ὁ δ' ἀντιστάς ὕπερ.

ΑΝΤΙΓΟΝΗ.

ὅμως ὁ γ' Ἄιδης τοὺς νόμους ἴσους ποθεῖ.

ΚΡΕΩΝ.

ἀλλ' οὐχ ὁ χρηστός τῷ κακῷ λαχεῖν ἴσος.

⁵¹³ γρ. ταῦθ' ὁ κατθανὼν νέκυνς.

KREON.

Of all Kadmeans thou alone seest this.

ANTIGONE.

These see it too, but thou hast made them mum.

KREON.

Art not ashamed to stand apart from these?

ANTIGONE.

To reverence kith and kin is nothing shameful.

KREON.

Was not he, too, who died for us, thy kin?

ANTIGONE.

He was my kin by sire and mother both.

KREON.

Then why this duty, impious to him?

ANTIGONE.

The fallen foe will not attest thy words.

KREON.

Yes—if the impious shares thy equal love.

ANTIGONE.

It was no slave that fell—it was my brother.

KREON.

Seeking thy country's hurt—but *he* fought for us.

ANTIGONE.

The laws which death exacts are equal laws.

KREON.

Not for the good and bad in equal measure.

ΑΝΤΙΓΟΝΗ.

τίς οἶδεν, εἰ †κάτωθεν εὐαγῇ τάδε;

ΚΡΕΩΝ.

οὗτοι ποθ' οὐχθρὸς, οὐδ' ὅταν θάνῃ, φίλος. 520

ΑΝΤΙΓΟΝΗ.

οὗτοι συνέχθην, ἀλλὰ συμφιλεῖν ἔφυν.

ΚΡΕΩΝ.

κάτω νυν ἐλθούσ', εἰ φιλητέον, φίλει
κείνου· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

ΧΟΡΟΣ.

καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνη (σύστημα.)
φιλάδελφα κάτω δάκρυ' εἰβομένη, 525
νεφέλη δ' ὀφρύων ὑπερ αἱματόεν
ῥέθος αἰσχύνει,
τέγγουσ' εὐῶπα παρειάν.

ΚΡΕΩΝ.

σὺ δ', ἣ κατ' οἴκους, ὡς ἔχιδν', ὑφειμένη
λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον 530
τρέφων δὺν ἅτα, κάπαναστάσεις θρόνων,
φέρ', εἰπὲ δὴ μοι, καὶ σὺ τοῦδε τοῦ τάφου
φήσεις μετασχεῖν, ἣ ἔξομεῖ τὸ μὴ εἰδέναι;

ΙΣΜΗΝΗ.

δέδρακα τούργον, εἶπερ ἦδ' ὁμορρόθεϊ,
καὶ ζυμμετίσχω καὶ φέρω τῆς αἰτίας. 535

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐκ ἐάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ
οὗτ' ἠθέλησας, οὗτ' ἐγὼ κοινωσάμην.

ANTIGONE.

Who knows, if strifes like these still live below?

KREON.

The foe is ne'er a friend—not e'en in death.

ANTIGONE.

My heart is love's co-mate, not hatred's partner.

KREON.

Down then, and love them if they must be loved :
But while I live, no woman shall hold sway.

(Anapaestic Movement.)

CHORUS.

Lo! from the gates Ismene approaches,
Shedding the tears of sisterly sorrow.
And the cloud o'er the brow the bloom of the cheek with
Blushes has mantled,
Her beautiful features bedewing.

KREON.

Thou that within the palace snake-like gliding
Didst suck my blood,—nor knew I that I nurtured
Two fiends for the subversion of my throne—
Come, tell me now, wilt thou too claim a share
In this exploit, or swear thou knewest nothing?

ISMENE.

I did the deed, if she says aye to that,
And claim and bear a share in all the blame.

ANTIGONE.

Justice forbid thee that! thou didst not will it,
Nor did I give thee art or part in it.

ΙΣΜΗΝΗ.

ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι
 ζύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.

ΑΝΤΙΓΟΝΗ.

ὦν τοῦργον, Ἄιδης χοί κάτω ξυνίστορες· 540
 λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.

ΙΣΜΗΝΗ.

μή τοι, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὐ
 θανεῖν τε σὺν σοί, τὸν θανόντα θ' ἀγνίσαι.

ΑΝΤΙΓΟΝΗ.

μή μοι θάνης σὺ κοινὰ, μηδ' ἅ μὴ ᾗτιγες 545
 ποιῶ σεαυτῆς. ἀρκέσω θνήσκουσ' ἐγώ.

ΙΣΜΗΝΗ.

καὶ τίς βίος μοι, σοῦ λελειμμένη, φίλος;

ΑΝΤΙΓΟΝΗ.

Κρέοντ' ἐρώτα. τοῦδε γὰρ σὺ κηδεμών.

ΙΣΜΗΝΗ.

τί ταῦτ' ἀνίῃς μ', οὐδὲν ὠφελουμένη;

ΑΝΤΙΓΟΝΗ.

ἀλγοῦσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.

ΙΣΜΗΝΗ.

τί δῆτ' ἂν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ; 550

ΑΝΤΙΓΟΝΗ.

σῶσον σεαυτήν. οὐ φθονῶ σ' ὑπεκφυγεῖν.

ΙΣΜΗΝΗ.

οἴμοι τάλαινα, καμπλάκω τοῦ σοῦ μόρου;

ΑΝΤΙΓΟΝΗ.

σὺ μὲν γὰρ εἴλου ζῆν· ἐγὼ δὲ κατθανεῖν.

ISMENE.

Yet, in thy troubles, I am not ashamed
To mount the sinking vessel of thy fortunes.

ANTIGONE.

Death and the dead know well whose was the deed.
I scout the friend whose friendship is but words.

ISMENE.

Nay, sister, shame me not, but let me die
With thee, and with thee reverence the dead.

ANTIGONE.

Die not with me, nor claim a share in deeds
That were not thine—my death will be enough.

ISMENE.

What life is dear to me when thou art gone?

ANTIGONE.

Ask Kreon—all thy care is set on him.

ISMENE.

How canst thou utter taunts which nought avail thee?

ANTIGONE.

I laugh in sorrow, if I laugh at thee.

ISMENE.

Tell me, how I can serve thee even now?

ANTIGONE.

Preserve thyself—I grudge not thy escape.

ISMENE.

Ah! woe is me—and may I not die with thee?

ANTIGONE.

No! for thy choice was life, but mine was death.

ΙΣΜΗΝΗ.

ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.

ΑΝΤΙΓΟΝΗ.

καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ δόκουν φρονεῖν. 555

ΙΣΜΗΝΗ.

καὶ μὴν ἴση νῦν ἐστὶν ἡ ἕξαμαρτία.

ΑΝΤΙΓΟΝΗ.

θάρσει. σὺ μὲν ζῆς· ἡ δ' ἐμὴ ψυχὴ πάλαι
τέθνηκεν, ὥστε τοῖς θανούσιν ὠφελεῖν.

ΚΡΕΩΝ.

τὼ παῖδε φημὶ τῷδε, τὴν μὲν ἀρτίως
ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφν. 560

ΙΣΜΗΝΗ.

οὐ γάρ ποτ', ὦναξ, οὐδ' ὅς ἂν †βλάβστη μένει
νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.

ΚΡΕΩΝ.

σοὶ γοῦν, ὅθ' εἴλου ξὺν κακοῖς πράσσειν κακά.

ΙΣΜΗΝΗ.

τί γὰρ μόνη μοι τῆσδ' ἄτερ βιώσιμον;

ΚΡΕΩΝ.

ἀλλ' ἩΔΕ μέντοι μὴ λέγ', οὐ γὰρ ἔστ' ἔτι. 565

ΙΣΜΗΝΗ.

ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου;

ΚΡΕΩΝ.

ἀρώσιμοι γὰρ χατέρων εἰσὶν γυῖα.

ΙΣΜΗΝΗ.

οὐχ ὥς γ' ἐκείνῃ τῇδ' ἔ' ἦν ἡρμοσμένα;

^{οἱ} γρ. βλαστῇ.

ISMENE.

Not where my secret words remained unspoken.

ANTIGONE.

Some will applaud thy wisdom—others mine.

ISMENE.

Nay, but our absolute error was the same.

ANTIGONE.

So be it. Thou still livest; but my soul
Is dead the while, e'en since I served the dead.

KREON.

Of these two maids, it seems that one just now
Has lost the wits the other never had.

ISMENE.

Yes, sire, when sorrow comes, what sense there was
Abides no longer there, but flees away.

KREON.

True, when thou sought'st to suffer with the guilty.

ISMENE.

For what is life to me deprived of her?

KREON.

Speak not of *her*; for she exists no longer.

ISMENE.

What! wilt thou slay thine own son's bridal hopes?

KREON.

The glebes of other women may be ploughed.

ISMENE.

Where else the troth which he has plighted her?

ΚΡΕΩΝ.

κακὰς ἐγὼ γυναῖκας νιέσιν στυγῶ.

ΑΝΤΙΓΟΝΗ.

ὦ φίλταθ' Αἰμων, ὥς σ' ἀτιμάζει πατήρ. 570

ΚΡΕΩΝ.

ἄγαν γε λυπεῖς, καὶ σὺ, καὶ τὸ σὸν λέχος.

ΧΟΡΟΣ.

ἦ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον;

ΚΡΕΩΝ.

Ἄιδης ὁ παύσων τούσδε τοὺς γάμους ἔφν.

ΧΟΡΟΣ.

δεδογμέν', ὥς ἔοικε, τήνδε κατθανεῖν.

ΚΡΕΩΝ.

καὶ σοί γε κάμοι. μὴ τριβάς ἔτ', ἀλλὰ νιν 575

κομίζετ' εἶσω, δμῶες· ἐκ δὲ τούδε χρὴ

γυναῖκας εἶναι τάσδε μὴδ' ἀνειμένας.

φεύγουσι γάρ τοι χοὶ θρασεῖς, ὅταν πέλας

ἤδη τὸν Ἄιδην εἰσορῶσι τοῦ βίου.

5. ΣΤΑΣΙΜΟΝ ΔΕΥΤΕΡΟΝ.

ΧΟΡΟΣ.

ΕΥΔΑΙΜΟΝΕΣ, οἷσι κακῶν ἄγευστος αἰών. στρ. α'. 580

οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἄτας

οὐδὲν ἐλλείπει, γενεᾶς ἐπὶ πληθὸς ἔρπον·

ὁμοῖον ὥστε †ποντίαις

οἶδμα δυσπνόοις ὅταν

⁵⁸³ γρ. ποντίας ἀλός.

KREON.

No worthless woman shall espouse my son.

ANTIGONE.

Dear Hæmon, how thy father disallows thee !

KREON.

Enough, enough of thee and of thy marriage.

CHORUS.

And wilt thou tear thy child from his betrothed ?

KREON.

The grave is destined to forbid these banns.

CHORUS.

So then thou thinkest to ensue her death ?

KREON.

I think to do e'en as thou think'st I will.
No more delay, but take them in, ye slaves.
From henceforth it were fitting that these maidens
Should be as women are, and not at large.
For e'en the boldest fly when they behold
The grave too near a neighbour to their life.

VI. SECOND STASIMON.

CHORUS.

STROPHE 1.

BLESSED are they whose race has 'scaped
The first taste of disaster !
For those, whose house from heaven
Has once received a shock,
Down to the very fulness of their race
Shall nothing lack of mischief.
Just so, when Thracian blasts are blowing

Θρήσσησιν ἔρεβος ὕφαλον ἐπιδράμη πνοαῖς, κυλίνδει 585
 βυσσόθεν κελαινὰν
 θῖνα καὶ δυσάνεμον,
 στόνῃ βρέμονσι δ' ἀντιπλήγες ἀκταί.

ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὀρώμαι ἀντιστ. α.
 πῆματα †φθιτῶν ἐπὶ πῆμασι πίπτοντ'· 590
 οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει
 θεῶν τις, οὐδ' ἔχει λύσιν.
 νῦν γὰρ ἐσχάτας ὑπὲρ
 ρίζας ὃ τέτατο φάος ἐν Οἰδίπου δόμοις, κατ' αὐτὸν νιν
 φοινία θεῶν τῶν 595
 νερτέρων ἀμὰ κόνις,
 λόγον τ' ἄνοια, καὶ φρενῶν Ἑρινύς.

τεᾶν, Ζεῦ, δύνασιν τίς ἀνδρῶν στρ. β'.
 ὑπερβασία κατάσχοι,
 τὰν οὐθ' ὕπνος αἰρεῖ ποθ' ὃ *παγκρατῆς οὐτ' 600
 ἀκάματοι *θέοντες
 μῆνες· ἀγῆρῃ δὲ χρόνῳ δυνάστας κατέχεις Ὀλύμπου
 μαρμαρόεσσαν αἴγλαν.
 τό τ' ἔπειτα, καὶ τὸ μέλλον,
 καὶ τὸ πρὶν ἐπαρκέσει 605
 νόμος ὃδ' *[ἀνδρὸς αἴσαν]
 “θνατῶν βιότῃ πάμπολις *εἴσιν ἅτα.”

⁵⁸⁹ γρ. φθιμένων.

⁵⁹⁰ γρ. παντογῆρως.

⁵⁹⁸ γρ. οὐδὲν ἔρπει.

⁵⁹¹ λείπει δ.

⁶⁰¹ γρ. θεῶν.

⁶⁰⁷ γρ. ἐκτὸς ἅτας.

Strong from the sea-ward,
 The undulations rushing o'er
 The darkness submarine,
 Roll downwards, wave on wave, until they stir
 From lowest depths
 The gloom-encompass'd, storm-defying shingle:
 Loud roar the breakers on the counter-cliffs!

ANTISTROPHE II

From old beginnings spring the ills
 Of the Labdakid race,
 Which now descending I behold
 On ills heapt up before for those
 Who moulder in the grave. The sire
 Quits not his children.
 Some God still works their ruin,
 And none unties the knot of fate!
 For now what light had beamed
 O'er the last root
 Within the house of Œdipus, again
 The deathful dust of Gods that reign below
 Is levell'd o'er it,
 By foolish speech and frantic indignation.

STROPHE II.

Thy power, O Zeus, what sin of men can touch?
 That power, which neither sleep, all-conquering, can
 master,
 Nor months unwearied in their ceaseless race.
 But thou—a potentate through time which grows not
 old—
 Rulest the glittering splendours of Olympus.
 For the present and the future and the past,
 This law will meetly tell man's destiny:
 "In all the life of mortals
 "Mischief in every state her franchise claims."

ἂ γὰρ δὴ πολὺπλαγκτος ἐλπὶς ἀντ. β'.
 πολλοῖς μὲν ὄνασις ἀνδρῶν,
 πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων 610
 εἰδοῖσι δ' οὐδὲν ἔρπει,
 πρὶν πυρὶ θερμῷ πόδα τις προσάουση. σοφία γὰρ ἔκ του
 κλεινὸν ἔπος πέφανται·
 "Τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν
 τῷδ' ἔμμεν, ὅτῳ φρένας 615
 θεὸς ἄγει πρὸς ἅταν·
 πράσσει δ' ὀλιγοστὸν χρόνον ἐκτὸς *ἄλγους."

ὃδε μὲν Αἴμων, παίδων τῶν σῶν (σύστημα)
 νέατον γέννημ' ἄρ' ἀχρύνμενος
 τάλιδος ἦκει μόρον Ἀντιγόνης, 620
 ἀπάτας λεχέων ὑπεραλγῶν;

Z. ΕΠΕΙΣΟΔΙΟΝ ΤΡΙΤΟΝ.

ΚΡΕΩΝ.

ΤΑΧ' εἰσόμεσθα μάντεων ὑπέρτερον.
 ὦ παῖ, τελείαν ψῆφον ἄρα μὴ κλύων
 τῆς μελλονύμφου, πατρὶ λυσσαίνων πάρει;
 ἦ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι; 625

ΑΙΜΩΝ.

πάτερ, σὸς εἰμὶ καὶ σύ μοι γνώμας ἔχων
 χρηστὰς ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι.
 ἐμοὶ γὰρ οὐδεὶς ἀξίως ἔσται γάμος
 μεῖζων φέρεσθαι, σοῦ καλῶς ἡγουμένου.

⁶¹⁷ γρ. ἄτας.

⁶²⁰ γρ. τῆς μελλογάμον τάλιδος.

ANTISTROPHE II.

In truth to many men, hope, though deceiving many,
 Turns to advantage; yet to many more
 'Tis but the mockery of love's flighty purpose.
 Nothing knows he, to whom this disappointment cometh,
 Until his foot hath touched the glowing flame.
 Wisely by some one is this strain set forth:
 "Evil seems ever good to him whose mind
 "God leadeth on to mischief.
 "Short is the time which sees him free from anguish."

(*Anapæstic Movement.*)

Lo to thee, Hæmon,—of all thy children
 Alone he survives: and cometh he vexed
 By the destined fate of his bride Antigone,
 For the loss of his nuptials grieving?

VII. THIRD EPISODE.

KREON.

Soon shall we know better than seers could tell us.
 Thou com'st not, boy, incensed against thy father,
 On tidings of the doom of thy betrothed one?
 Howso we act, thou, if thou only, lov'st us?

HÆMON.

Father, I am thine only: and if thou
 Resolvest wisely, thou provid'st for me
 An even rule of life which I will follow.
 For, as right reason dictates, never shall
 A wife bear in my eyes a higher price
 Than thou, while wisdom marks thy guidance of me.

ΚΡΕΩΝ.

οὕτω γάρ, ὦ παῖ, χρηὶ διὰ στέρνων ἔχειν, 630
 γνώμης πατρῴας πάντ' ὑπισθεν ἐστάναι.
 τούτου γὰρ *εἵνεκ' ἄνδρες εὐχονται γονὰς
 κατηκόους φύσαντες ἐν δόμοις ἔχειν,
 ὡς καὶ τὸν ἐχθρόν ἀνταμύνωνται κακοῖς,
 καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί. 635
 ὅστις δ' ἀνωφέλητα φιτύνει τέκνα,
 τί τόνδ' ἂν εἵποις ἄλλο πλὴν αὐτῷ †πέδας
 φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων;
 μή νῦν ποτ', ὦ παῖ, τὰς φρένας †πρὸς ἡδονῆς,
 γυναικὸς *εἵνεκ', ἐκβάλης, εἰδὼς ὅτι 640
 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται,
 γυνή κακὴ ξύνευρος ἐν δόμοις. τί γὰρ
 γένοιτ' ἂν ἔλκος μεῖζον ἢ φίλος κακός;
 ἀλλὰ πτύσας ὡσεὶ τε δυσμενῇ, μέθες
 τὴν παιδ' ἐν Αἰδου τήνδε νυμφεύειν τινί. 645
 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ
 πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,
 ψευδῇ γ' ἐμαυτὸν οὐ καταστήσω πόλει,
 ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφθυμείτω Δία
 Ξύναιμον. εἰ γὰρ δὴ †τά γ' ἐγγενῇ φύσει 650
 ἄκοσμα θρέψω, κάρτα τοὺς ἔξω γένους.
 ἐν τοῖς γὰρ οἰκείοιςιν ὅστις ἔστ' ἀνὴρ
 χρηστός, φανεῖται καὶ πόλει δίκαιος ὢν.
 ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται,
 ἢ τούπιτάσσειν τοῖς †κρατύνουσιν νοεῖ, 655
 οὐκ ἔστ' ἐπαῖνον τοῦτον ἐξ ἐμοῦ τυχεῖν.

632 γρ. οὐνεκ'.

636 γρ. γ' ὑφ'.

638 γρ. τὰ τ'.

637 γρ. πόρους.

640 γρ. οὐνεκ'.

656 γρ. κρατούσιν ἐννοεῖ.

KREON.

Such thoughts, my son, should rule thy bosom ever :
A son in all his acts should yield the lead
To what his sire resolves. It is for this
That men beseech the Gods to give the children,
Whom they beget' and keep at home, a spirit
Of dutiful obedience, that so
They may requite with ill their father's foe,
And honour whom their father loves to honour.
But when a man's own children help him not,
What shall we say he has begotten but
Clogs for himself and laughter for his foes ?
Then be it far from thee, my son, for lust
And for a woman's love, to make a shipwreck
Of all thy understanding, knowing that
Cold mocks the warmth of thy embraces when
A vile companion of thy bed holds sway
Within thy house and home. For who could probe
A wound more festering than a faithless friend !
Then spurn this maid, and cast her off as one
Whose heart is hostile to thee, so that she
May seek some spouse within the realm of Hades.
For now that I have caught her openly
Alone of all the city disobedient,
I will not place myself before the state
As one whose words are naught : but she shall die.
Then let her weary with repeated prayers
Zeus, who protects the ties of blood relations.
For if I rear obedient to no rule
Those who are born within my family,
How shall I govern those without the pale ?
For whose in his household acts discreetly,
In public also will approve himself
A righteous man. But whose wantonly
Or strains the laws or sets about dictating
To those who rule, it is not possible
That such a one should ever earn my praise.

ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν,
 καὶ σμικρὰ, καὶ δίκαια, καὶ τάναντία.
 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοίην ἐγὼ
 καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλειν· 660
 δορός τ' ἂν ἐν χειμῶνι προστεταγμένον
 μένειν δίκαιον καγαθὸν παραστάτην.
 ἀναρχίας δὲ μεῖζον οὐκ ἔστιν ἀκόν.
 αὕτη πόλεις τ' ὄλλυσιν, ἥδ' ἀναστάτους
 οἴκους τίθουσιν, ἥδε σὺν μάχῃ δορὸς 665
 τροπὰς καταρρήγνυσιν· τῶν δ' ὀρθουμένων
 σώζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.
 οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,
 κοῦτοι γυναικὸς οὐδαμῶς ἡσσητέα.
 κρεῖσσον γάρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν· 670
 κοῦκ ἂν γυναικῶν ἥσσονες καλοίμεθ' ἂν.

ΧΟΡΟΣ.

ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,
 λέγειν φρονούντως ὣν λέγεις δοκεῖς πέρι.

ΑΙΜΩΝ.

πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,
 πάντων, ὅσ' ἐστὶ, κτημάτων ὑπέρτατον. 675
 ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε,
 οὔτ' ἂν δυναίμην, μήτ' ἐπισταίμην λέγειν·
 γένοιτο μέντ' αὖ χατέρῳ καλῶς ἔχον.
 σοῦ δ' οὖν πέφυκα πάντα προσκοπεῖν, ὅσα
 λέγει τις, ἢ πράσσει τις, ἢ ψέγειν ἔχει. 680

No ! when a city constitutes a chief,
It well befitteth all men to obey
His great or small, just or unjust, behests.
And I should confidently trust that he,
Whose law is such, would from fixed habitude
Both wisely rule and loyally obey.
He too, when posted in the battled line,
Amid the storm of fight, would keep his ground,
Brave and unswerving by his comrade's side.
There is no greater ill than disobedience.
'Tis this which ruins cities : this it is
Which works the downfall of the noble house.
And when, in battle, spear is locked with spear,
'Tis this again which breaks and routs the phalanx.
But when men keep the line, their discipline
For the most part ensures their safety. Thus,
It is our duty still to aid the laws,
And power must ne'er be yielded to a woman.
For if we must succumb, 'twere better far
To crouch before a man ; and thus at least
No one could taunt us with a woman's rule.

CHORUS.

To us at least, unless old age misleads us,
Thou seemest to say wisely all thou say'st.

HEMON.

The Gods, my father, nourish in the soul
The growth of wisdom, best of all possessions.
But I should lack the power, and may I ne'er
Be skilled to tax with error these thy words.
Howbeit that task might well beseem another.
And, as thy son, it is my natural office
To watch, on thy behalf, the sayings, doings,
And grievances of every citizen.

τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ,
 λόγους τοιούτοις, οἷς σὺ μὴ τέρψει κλύων·
 ἐμοὶ δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,
 τὴν παῖδα ταύτην οἷ' ὀδύρεται πόλις,
 πασῶν γυναικῶν ὡς ἀναξιώτατῃ 685
 κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει·
 ἥτις τὸν αὐτῆς ἀντάδελφον ἐν φοναῖς
 πεπτῶτ' ἄθαπτον, μὴθ' ὑπ' ὠμηστῶν κυνῶν
 εἶασ' ὀλέσθαι, μὴθ' ὑπ' οἰωνῶν τινος·
 οὐχ ἥδε χρυσῆς ἀξία τιμῆς λαχεῖν ; 690
 τοιάδ' ἐρεμνὴ σίγ' ἐπέρχεται φάτις.
 ἐμοὶ δέ, σοῦ πρᾶσσοντος εὐτυχῶς, πάτερ,
 οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.
 τί γὰρ πατρὸς θάλλοντος εὐκλείας τέκνοις
 ἄγαλμα μεῖζον, ἢ τί πρὸς παίδων πατρί ; 695
 μή νυν ἐν ἦθος μῦνον ἐν σαρτῷ φόρει,
 ὡς φῆς σὺ, κούδεν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.
 ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,
 ἢ γλῶσσαν, ἢ οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,
 οὗτοι διαπτυχθέντες, ὥφθησαν κενοί. 700
 ἀλλ' ἄνδρα κεῖ τις ἢ σοφός, τὸ μαρθάνειν
 πόλλ', αἰσχρὸν οὐδὲν, καὶ τὸ μὴ τείνειν ἄγαν.
 ὁρᾷς παρὰ ρεῖθροισι χεϊμάρροις ὅσα
 δένδρων ὑπέικει, κλῶνας ὡς ἐκσώζεται·
 τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται. 705
 αὐτῶς δέ ναὸς ὅστις ἐγκρατὴ πόδα
 τείνας, ὑπέικει μηδὲν, ὑπτίους κάτω
 στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.
 ἀλλ' εἴκε θυμοῦ καὶ μετᾶστασιν δίδου.
 γνῶμη γὰρ εἴ τις κάπ' ἐμοῦ νεωτέρου 710

Thine eye might well deter the common burgess
From speeches which would grate upon thine ear.
But *I* can hear the covert lamentations
Wherewith the city grieveth for this maiden—
How of all women most unworthy she
Meets basest death for deeds most glorious.
“For *she*,” say they, “who, when her very brother
Had fallen in bloodshed and unburied lay,
Would not permit him to be rent and torn
By carrion-eating dogs and greedy birds—
Doth *she* not merit golden recompense?”
Such the dark rumour that in silence spreads.
But, O my father, thy prosperity
In worth transcends all other goods beside.
For where can children find a greater sheen
Of glory than their father’s high estate?
Or where a father, than his children’s bliss?
Then cleave not solely to this principle—
Thy words, no other man’s, are free from error.
For whoso thinks that he alone is wise,
That his discourse and reason are unmatched,
He, when unwrapt, displays his emptiness.
But that a man, how wise soe’er, should learn
In many things and slack his stubborn will,
This is no derogation. When the streams
Are swollen by mountain-torrents, thou hast seen
That all the trees which bend them to the flood
Preserve their branches from the angry current,
While those which stem it perish root and branch.
So too the pilot, when he keeps the sheet
Taught and ne’er slacks it, overturns his bark,
And sails, what else he sails, with thwarts reversed.
Then stoop from anger and ensue a change
Of will and purpose: for, if grounded maxims

πρόσσεστι, φήμ' ἔγωγε πρεσβεύειν πολὺ,
 φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων
 εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτη ῥέπειν,
 καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

ΧΟΡΟΣ.

ἄναξ, σέ τ' εἰκὸς, εἴ τι καίριον λέγει, 715
 μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπλῇ.

ΚΡΕΩΝ.

οἱ τηλικοῖδε καὶ διδαζόμεσθα δὴ
 φρονεῖν πρὸς ἀνδρὸς τηλικούδε τὴν φύσιν;

ΑΙΜΩΝ.

μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,
 οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τάργα σκοπεῖν. 720

ΚΡΕΩΝ.

ἔργον γὰρ ἔστι τοὺς ἀκοσμοῦντας σέβειν;

ΑΙΜΩΝ.

οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν εἰς τοὺς κακοὺς.

ΚΡΕΩΝ.

οὐχ ἦδε γὰρ τοιᾷδ' ἐπείληπται νόσφ;

ΑΙΜΩΝ.

οὐ φησὶ Θήβας τῇσδ' ὁμόπολιν λεῶς.

ΚΡΕΩΝ.

πόλιν γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ; 725

ΑΙΜΩΝ.

ὕρῃς τόδ' ὥς εἴρηκας ὥς ἄγαν νέος;

ΚΡΕΩΝ.

ἄλλω γὰρ ἢ 'μοὶ χρὴ * πὶ τῇσδ' ἄρχειν χθονός;

⁷²⁷ γρ. χρή γε.

May find their utterance e'en in me your son,
I dare be bold to say 'tis better far
That understanding should be born in man :
But if this may not be :—and, to say sooth,
The common scale inclines not thus,—'tis well
To learn from any one who reasons soundly.

CHORUS.

Sire, thou shouldst learn where he has hit the mark :
Thou too from him : for both have spoken well.

KREON.

And shall we, in our riper age, receive
Lessons in prudence from his youthful mind ?

HÆMON.

In nought but what is just. If I am young,
'Tis meet to scan my purpose, not my years.

KREON.

Is't this—to pay respect to the unruly ?

HÆMON.

Not to the base, though 'twere to please the Gods.

KREON.

And is not she caught in this malady ?

HÆMON.

The folk who throng this city answer, *No !*

KREON.

What ! does the city's pleasure guide my mandates ?

HÆMON.

Seest thou what childish words thou utterest ?

KREON.

Why, who but I should in this country rule ?

ΑΙΜΩΝ.

πόλις γὰρ οὐκ ἔσθ', ἥτις ἀνδρός ἔσθ' ἐνός.

ΚΡΕΩΝ.

οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται;

ΑΙΜΩΝ.

καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος. 730

ΚΡΕΩΝ.

οὐδ', ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ.

ΑΙΜΩΝ.

εἴπερ γυνὴ σὺ σοῦ γὰρ οὖν προκήδομαι.

ΚΡΕΩΝ.

ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.

ΑΙΜΩΝ.

οὐ γὰρ δίκαιά σ' ἐξαμαρτάνονθ' ὀρώ.

ΚΡΕΩΝ.

ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων; 735

ΑΙΜΩΝ.

οὐ γὰρ σέβεις, τιμάς γε τὰς θεῶν πατῶν.

ΚΡΕΩΝ.

ὦ μιαρὸν ἦθος, καὶ γυναικὸς ὕστερον.

ΑΙΜΩΝ.

† οὐτὰν ἔλοις ἥσσω με τῶν αἰσχρῶν ποτε.

ΚΡΕΩΝ.

ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὁδε.

ΑΙΜΩΝ.

καὶ σοῦ γε κάμου καὶ θεῶν τῶν νερτέρων. 740

ΚΡΕΩΝ.

ταύτην ποτ' οὐκ ἔσθ' ὡς ἔτι ζῶσαν γαμεῖς.

¹²⁸ γρ. σὺκ ἂν.

HÆMON.

That is no city which belongs to one.

KREON.

Is not the city called of him who governs?

HÆMON.

Well wouldst thou rule alone an empty land!

KREON.

Here we have one who fights a woman's battle.

HÆMON.

If thou art woman—for I sue for *thee*.

KREON.

Vile boy, to take thy father's suit in hand.

HÆMON.

Yes, for thy errors are unsuitable.

KREON.

And suits it not mine office to respect?

HÆMON.

When that thou spurnst the Gods thou nought respectest.

KREON.

O paltry character—a woman's slave!

HÆMON.

Slave to dishonour thou shalt never find me.

KREON.

Thy whole discourse but advocates her cause.

HÆMON.

And thine and mine, and of the Gods below.

KREON.

Living this maid shall never be thy bride.

ΑΙΜΩΝ.

ἦδ' οὖν θανεῖται, καὶ θανούσ' ὀλεῖ τινα.

ΚΡΕΩΝ.

ἦ κάπαπειλῶν ὧδ' ἐπεξέρχει θρασύς;

ΑΙΜΩΝ.

τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν;

ΚΡΕΩΝ.

κλαίων φρενώσεις, ὦν φρενῶν αὐτὸς κενός. 745

ΑΙΜΩΝ.

εἰ μὴ πατὴρ ἦσθ', εἶπον ἂν σ' οὐκ εὖ φροεῖν.

ΚΡΕΩΝ.

γυναικὸς ὦν δούλευμα, μὴ κώτιλλέ με.

ΑΙΜΩΝ.

βούλει λέγειν τι, καὶ λέγων μηδὲν κλύειν;

ΚΡΕΩΝ.

ἄλῃθες; ἀλλ' οὐ, τόνδ' Ὀλυμπον, ἴσθ' ὅτι
χαίρων ἐπὶ ψόγοισι δεινιάσεις ἐμέ. 750
ἄγετε τὸ μῖσος, ὥς κατ' ὄμματ' ἀντίκα
παρόντι θνήσκη πλησία τῇ νυμφίῳ.

ΑΙΜΩΝ.

οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ,
οὐθ' ἦδ' ὀλεῖται πλησία, σύ τ' οὐδαμὰ
τούμὸν προσόψει κρατ' ἐν ὀφθαλμοῖς ὀρών, 755
ὥς τοῖς θέλουσι τῶν φίλων μαίνῃ ξυνών.

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς·
νοῦς δ' ἔστι τηλικούτος ἀλγῆσας βαρύς.

HÆMON.

Dies she, her death shall work the death of some one.

KREON.

And dares thy boldness vent itself in threats?

HÆMON.

What threats, to speak against an empty meaning?

KREON.

Unschool'd thyself, beware of schooling me.

HÆMON.

Wert not my father, I had call'd thee simple.

KREON.

Away with thy small wit, thou woman's serf!

HÆMON.

Wouldst speak, and speaking never hear an answer?

KREON.

And is it so indeed? Nay, by Olympus,
Thou shalt not thus unscathed vituperate.
Bring forth the hateful minx, that, on the spot,
Before his very eyes she meet her doom,
And die, her 'fianced bridegroom standing by her.

HÆMON.

She dies not in my presence—never think it—
And thou shalt never see my face again
With real vision. If it liketh any
Among thy friends—let them thy madness share.

Exit Hæmon.

CHORUS.

The prince, my liege, is gone in anger hasty—
Deep is the pain that pangs the youthful mind.

ΚΡΕΩΝ.

δράττω, φρονεῖτω μείζον, ἢ κατ' ἄνδρ', ἰών·
τὰ δ' οὖν κόρα τάδ' οὐκ ἀπαλλάξει μόρου. 760

ΧΟΡΟΣ.

ἄμφω γὰρ αὐτὰ καὶ κατακτεῖναι νοεῖς;

ΚΡΕΩΝ.

οὐ τήν γε μὴ θιγοῦσαν. εὖ γὰρ οὖν λέγεις.

ΧΟΡΟΣ.

μόρῳ δὲ ποίῳ καὶ σφε βουλεύει κτανεῖν;

ΚΡΕΩΝ.

ἄγων ἔρημος ἔνθ' αὖ ἢ βροτῶν στίβος,
κρύψω πετρώδει ζῶσαν ἐν κατώρυχι, 765
φορβῆς τοσοῦτον, ὥς ἄγος μόνον, προθεῖς,
ὅπως μίasma πᾶς ὑπεκφύγῃ πόλις.
κάκει τὸν Ἄϊδην, ὃν μόνον σέβει θεῶν,
αἰτουμένη πον, τεύξεται τὸ μὴ θανεῖν,
ἢ γινώσεται γοῦν ἄλλ' τηλικαῦθ, ὅτι 770
πόνος περισσός ἐστι τὰν Ἄϊδου σέβειν.

Η. ΣΤΑΣΙΜΟΝ ΤΡΙΤΟΝ.

ΧΟΡΟΣ.

Ἔρωσ ἀνέκατε μάχαν, στροφῇ.
Ἔρωσ, ὃς ἐν κτήμασι πίπτεις, ὃς ἐν μαλακαῖς παρεί-
αις νέανιδος ἐννεχενεῖς·
φοιτᾷς δ' ὑπερπόντιος, ἐν τ' ἀγρονόμοις ἀνλαῖς· 775
καὶ σ' οὐτ' ἀθανάτων φύξιμος οὐδεὶς,
οὐθ' ἀμερίων ἐπ' ἀνθρώπων· ὁ δ' ἔχων, μέμνηεν.

KREON.

Be then his thoughts and actions more than mortal.
He shall not quit from death these maidens two.

CHORUS.

And hast thou doomed them both to instant death?

KREON.

Not her who touched him not.—Thou sayest well.

CHORUS.

And for the other, what the mode of death?

KREON.

Where mortal feet have never stept I'll take her,
And there entomb her in a rocky chamber,
Alive, with so much food before her set
As may suffice to expiate the curse,
That so the general city 'scape pollution.
And there, beseeching Hades, whom alone
Of all the Gods she worships, let her gain,
If gain she can, a license not to die:
Or, come what will, she then at least will learn
'Tis wasted toil to reverence the dead.

VIII. THIRD STASIMON.

CHORUS.

STROPHE.

Love! in the fight invincible:
Love! whose attacks at once enslave:
Who on the young maid's delicate cheeks thy nightly
vigils keepest:
Who roamest o'er the main and mid the rustic cots!
None can escape thee,—neither Gods immortal,
Nor men whose lives are fleeting as the day:
He raves whom thou possessest.

σὺ καὶ δικαίων ἀδίκους ἀντιστ.
 φρένας παρασπᾶς ἐπὶ λῶβᾶ· σὺ καὶ τόδε νεῖκος ἀν-
 δρῶν ξύναιμον ἔχεις ταραζας· 780
 νικᾶ δ' ἐναργῆς βλεφάρων ἥμερος εὐλέκτρον
 νύμφας, τῶν μεγάλων *παιδὶ πάρεδρος
 θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.

νῦν δ' ἤδη ἰγὼ καὶ τὸς θεσμῶν σύστημα.
 ἔξω φέρομαι τὰδ' ὀρῶν, ἴσχειν δ' 785
 οὐκ ἔτι πηγὰς δύναιμαι δακρύων,
 τὸν παγκοίταν ὅθ' ὀρῶ θάλαμον
 τήνδ' Ἀντιγόνην ἀνύτουσαν.

Θ. ΕΠΕΙΣΟΔΙΟΝ ΤΕΤΑΡΤΟΝ ΚΑΙ ΚΟΜΜΟΣ ΠΡΩΤΟΣ.

ΑΝΤΙΓΟΝΗ.

Ὅρατ' ἔμ', ὦ γᾶς πατρίας πολῖται, στρ. α'.
 τὰν νεάταν ὁδὸν 790
 στείχουσιν, νεάτον δὲ φέγγος
 λεύσσουσιν ἀελίου, κοῦ ποτ' αὖθις· ἀλλά μ' ὁ παγ-
 κοίτας
 Ἄιδας ζῶσαν ἄγει
 τὰν Ἀχέροντος
 ἀκτάν, οὗθ' ὑμεναίων 795
 ἔγκληρον, οὐτ' ἐπινύμφειός πω μέ τις ὕμνος
 ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.
 798 γρ. μεγ. πάρεδρος ἐν ἀρχαῖς. 796 γρ. ἐπινυμφίδιος.

ANTISTROPHE.

Thou too the upright mind to wrong pervertest,
 Till mischief comes.
 Thou too hast stirred this strife of kindred men.
 Love, that was learned in the lustrous eyes
 Of her whose bridal bed he coveted,
 A son constrains,
 Benching for him, with equal voice,
 Beside the holiest laws: for there restless
 The goddess Aphrodite holds her revels.

(Antigone is led forth by the guards.)

(Anapaestic Movement.)

I, even I, from the bondage of laws am
 Carried away, as this spectacle greets me!
 Fountains of tears no longer I check when I
 See Antigone bound for the chamber where
 All men are destined to slumber.

IX. FOURTH EPISODE AND FIRST KOMMOS.

ANTIGONE.

SEE me, ye citizens of my father-land,
 Treading the last of paths,—the latest sun-light
 Beholding now, and ne'er again. But Hades,
 Who lays all men to rest, leads me still living
 To the banks of Acheron;
 The Hymenæal strain denied me,
 Nor hath any bridal hymn
 Hymned me as yet; but Acheron will wed me.

ΧΟΡΟΣ.

οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ'
 ἐς τὸδ' ἀπέρχει κεῦθος νεκύων,
 οὔτε φθινάσιν πληγείσα νόσοις,
 οὔτε ξιφείων ἐπίχειρα λαχοῦσ'·
 ἀλλ' αὐτόνομος, ζῶσα, μόνῃ δὴ
 θνατῶν, Ἄϊδαν καταβήσει.

800

ΑΝΤΙΓΟΝΗ.

ἤκουσα δὴ λυγροτάταν ὀλέσθαι ἀντιστ. α'.
 τὰν Φρυγίαν ξέναν 805
 Ταντάλου, Σιπύλῃ πρὸς ἄκρῃ
 τὰν, κισσὸς ὡς ἀτενὴς, πετραία βλάστα δάμασεν·
 καὶ νῦν
 † ὄμβροι τακομέναν,
 ὡς φάτις ἀνδρῶν,
 χιῶν τ' οὐδαμὰ λείπει, 810
 τέγγει † δ' ὑπ' ὀφρύσι παγκλαύτοις δειράδας· ᾗ με
 δαίμων ὁμοιοτάταν κατευνάζει.

ΧΟΡΟΣ.

ἀλλὰ θεός τοι καὶ θεογεννής·
 ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς·
 καὶ τοι φθιμενὴ τοῖς ἰσοθέοις 815
 ἔγκληρα λαχεῖν μέγ' ἀκοῦσαι.

ΑΝΤΙΓΟΝΗ.

οἴ μοι γελῶμαι. τί με, πρὸς θεῶν πατρώων, στρ. β'.
 οὐκ † οὐλομέναν ὑβρίζεις,
 ἀλλ' ἐπίφαντον;

⁸⁰⁰ γρ. ὄμβρῳ.⁸¹¹ γρ. τέγγει θ'.⁸¹⁰, ⁸¹² γρ. μέγ' ἀκοῦσαι τοῖς ἰσοθ. ἔγκληρα λαχεῖν.⁸¹³ γρ. οὐλομέναν.

CHORUS.

Nay, but renowned and freighted with praises,
To the dark recess of the dead thou departest.
Wasting disease has not smitten thy form,
Nor the meed of the sword thy portion has been.
Self-controlled and alive thou wilt go,
Thou only of mortals, to Hades !

ANTIGONE.

Erewhile I heard how piteously perished
That Phrygian dame, who came to rule among us,
The child of Tantalus,
Whom, clinging to her as the ivy clings,
A sprouting rock controlled,
And as she wastes away, the legend tells us,
She lacks nor rain nor snow,
But still, beneath her ever-weeping brows,
Bedeweth she her bosom :
Likest to her, fate leads me to my rest !

CHORUS.

A Goddess was she, and Gods were her fathers :
We are but mortals, and mortal our sires :
Bethink thee how great for a perishing soul,
To challenge the fame of the Godlike !

ANTIGONE.

Ah ! I am laughed to scorn ! why by my father's Gods
Dost so deride me ere my death,
While yet the sun beholds me ?

SOPH. ANT.

G

ὦ πόλις, ὦ πόλεως 820
 πολυκτήμενες ἄνδρες·
 ἰὼ Διρκαῖαι κρῆναι, Θήβας τ'
 εὐαρμάτου ἄλσος, ἔμπας
 ξυμμάρτυρας ὑμῖν ἐπικτῶμαι,
 οἷα φίλων ἄκλαντος, οἷσι νόμοις 825
 πρὸς ἔρμα τυμβόχωστον ἔρχομαι τάφου ποταίνου,
 ἰὼ δύστανος,
 οὐτ' ἐν τοῖσιν ἔτ', οὔτε τοῖσιν
 μέτοικος, οὐ ζῶσιν, οὐ θανούσιν,

ΧΟΡΟΣ.

προβάσ' ἐπ' ἔσχατον θράσους, 830
 ὑψηλὸν ἐς Δίκας βάθρον
 προσέπεσες, ὦ τέκνον, πολύ.
 πατρῶν δ' *ἐκτελείς τιν' ἄθλον.

ANTIGONH.

ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας, ἀντιστ.β'.
 πατρὸς τριπόλιστον τοῖτον, 835
 τοῦ τε πρόπαντος
 ἀμετέρον πότμου
 κλεινοῖς Λαβδακίδαισιν.
 ἰὼ ματρῶναι λέκτρων ἄται,
 κοιμήματά τ' αὐτογέννητ' 840
 ἀμφ' πατρὶ δυσμόρου ματρὸς,
 οἷων ἐγὼ ποθ' ἅ ταλαίφρων ἔφυν·
 πρὸς οὓς ἀραῖος, ἄγαμος, ἄδ' ἐγὼ μέτοικος ἔρχομαι.

820 γρ. ἔργμα.

825 γρ. ἐκτείνεις.

838 γρ βροτοῖσιν οὐτ' ἐν νεκροῖσι.

838 γρ. οἶκτον.

City, and citizens of high estate,
 Ah! and ye streams of Dirke, and thou grove
 Of Thebe car-renowned,
 You at least I gain
 For me as fellow-witnesses,
 How by my friends unwept, by laws how cruel,
 I go to the tomb-heapt mound of a strange sepulture.
 Ah woe is me!
 Neither with these nor those a settler I;
 The living deny and the dead disown me.

CHORUS.

To the height of boldness soaring
 On Dirke's lofty throne, my child,
 Full rudely hast thou stumbled.
 'Tis some ancestral task thou art fulfilling.

ANTIGONE.

Most painful are the thoughts which thou hast harped—
 My father's thrice-renowned tale of sorrow,
 Which touches too the lot of all of us—
 The famed Labdakidæ.
 Woe! woe! the curse of the maternal bed—
 The incestuous nuptials of my ill-starred mother,
 With her own son my father!
 Ah! what a match was that
 To which I owe my birth, unhappy me!
 To them, under the curse, unblest by marriage,
 I go an emigrant from life to death!

ἰὼ δυσπότημων
 κασίγνητε γάμων κυρήσας, 845
 θανῶν ἔτ' οὔσαν κατήναρές με.

ΧΟΡΟΣ.

. σέβειν μὲν, εὐσέβειά τις·
 κράτος δ', ὅτῳ κράτος μέλει,
 παραβατὸν οὐδαμῇ πέλει.
 σέ δ' αὐτόγνωτος ὦλεσ' ὀργά. 850

ΑΝΤΙΓΟΝΗ.

ἄκλαντος, ἄφίλος, ἀνυμέναιος, ἐπ' ὁδός·
 * ἂ ταλαίφρων ἄγομαι
 τάνδ' ἐτοίμαν οὔν.
 οὐκ ἔτι μοι τόδε λαμπάδος † ἱερὸν ὄμμα
 θέμις ὀρᾶν ταλαίην· 855
 τὸν δ' ἐμὸν πότμον ἀδάκρυτον
 οὐδεὶς φίλων στενάζει.

ΚΡΕΩΝ.

Ἄρ' ἴστ', αἰοιδὰς καὶ γόους πρὸ τοῦ θανεῖν
 ὥς οὐδ' ἂν εἰς παύσαιτ' ἂν, εἰ χρεῖη λέγειν;
 οὐκ ἄξεθ' ὥς τάχιστα, καὶ κατηρεφεῖ 860
 τύμβῳ περιπτύξαντες, ὥς εἴρηκ' ἐγὼ,
 ἄφετε μόνην ἔρημον, εἴτε † χρῇ θανεῖν,
 εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγῃ·
 ἡμεῖς γὰρ ἀγνοῖ τούπιδ' ἐν τῇδε τὴν κόρην·
 μετοικίας δ' οὖν τῆς ἄνω στερήσεται. 865

852 λείπ. α.

854 γρ. ἱερὸν.

858 γρ. χρῇ.

Ah ! brother mine,
Thy marriage too has brought no good—
Dying, thou hast destroyed me living still.

CHORUS.

All reverence good reverence is :
But might, when might is rightly held,
May on no plea be overstept ;
Thy self-willed temper hath destroyed thee !

ANTIGONE.

Unwept, unfriended, and unwedded, I,
A weary-hearted maid,
Am led along this road of imminent death.
No longer may I see
This luminary's sacred eye, unhappy !
All unbemoaned by friends,
My fate calls forth no tear !

KREON.

(Advancing from the Palace.)

Know ye that no man e'er would make an end
If it might serve his purpose to defer
With groans and dirges the approach of death ?
Away with her at once, and close her round
With the o'erarching tomb, as I commanded.
There leave her to herself, whether she wills
To die or live entombed in such a house :
We wash our hands of her, and take no sin
Whate'er befalls ; but of a settlement
In upper air we doom her alienate.

(Retires again.)

ANTIGONH.

ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
 οἴκησις αἰείφρουρος, οἱ πορεύομαι
 πρὸς τοὺς ἑμαυτῆς, ὧν ἀριθμὸν ἐν νεκροῖς
 πλεῖστον δέδεκται Περσέφασσ' ὀλωλότων·
 ὧν λαισθία ἔγω καὶ κάκιστα δὴ μακρῷ 870
 κάτειμι, πρὶν μοι μοῖραν ἐξῆκειν βίου.
 ἐλθοῦσα μέντοι, κάρτ' ἐν ἐλπίσιν τρέφω
 φίλη μὲν ἤξειν πατρὶ, προσφιλεῖς δὲ σοί,
 μῆτερ, φίλη δὲ σοί, κασίγνητον κára·
 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ 875
 ἔλυσσα, κακóσμησα, κάπιτυμβίους
 χοὰς ἔδωκα· νῦν δὲ, Πολύνεικες, τὸ σὸν
 δέμας περιστέλλουσα, τοιαῦδ' ἄρνημαι.
 καίτοι σ' ἐγὼ ἔτιμησα τοῖς φρονούσιν εὖ.
 οὐ γάρ ποτ' οὐτ' ἂν, εἰ τέκνων μήτηρ ἔφυν, 880
 οὐτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,
 βία πολιτῶν τόνδ' ἂν ἠρόμην πόνον.
 τίνας νόμον δὴ ταῦτα πρὸς χάριν λέγω;
 πόσις μὲν ἂν μοι, κατθανόντος, ἄλλος ἦν,
 καὶ παῖς ἀπ' ἄλλου φωτὸς, εἰ τοῦδ' ἥμπλακον· 885
 μητρὸς δ' ἐν Ἰδίου καὶ πατρὸς κεκευθότοιν,
 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάβστοι ποτέ.
 τοιῷδε μέντοι σ' ἐκπροτιμήσας' ἐγὼ
 νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν,
 καὶ δεινὰ τολμᾶν, ὦ κασίγνητον κára. 890
 καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν,

ANTIGONE.

O tomb, O bridal chamber, O thou dwelling,
Dug in the solid rock, and ever guarded!
Whither I go to join my kindred dead.
Dead are they—few remain—and Persephassa
Has taken them to herself. And I the last,
And far most miserably, shall now descend
Before my term of life has reached the close
Allotted me by fate. Yet, going thither,
I cherish it among my fondest hopes,
I shall be welcomed with my father's love,
With thy affection, mother, and thy love,
O brother mine; because, when that ye died,
With mine own hands I bathed and deckt you all,
And poured around your sepulchres libations
Due to the tomb: but now, O Polyneikes,
Such is my meed for honouring *thy* corse.
Yet did I well to honour thee, if those
Who judge aright will judge the deed. For never
Or had I lost the children I had borne,
Or had my husband pined away in death,
Would I have taken up this toil, defying
The public will. And wherefore say I this?
What rule of right is *there*?—My husband dead,
Another husband might have filled his place.
And if I lost my child, another mate
Might have begotten me another son.
But now that Hades veils from mortal eyes
Father and mother both, there is no root
From which a brother's life could bloom again.
Guided by such a rule, I thought it meet
To seek thy honour, and neglect all else:
But Kreon deems it sin and dire transgression,
O brother mine! And now he leads me forth
By force of hand, unbedded and unwedded,

ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
 μέρος λαχοῦσαν, οὔτε παιδείον τροφῆς·
 ἀλλ' ὧδ' ἔρημος πρὸς φίλων ἢ δύσμορος,
 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς. 895
 ποίαν παρεξελθοῦσα δαιμόνων δίκην;
 τί χρή με τὴν δύστηνον εἰς θεοὺς ἔτι
 βλέπειν; τίς αὐδᾶν ξυμμάχων; ἐπεὶ γε δὴ
 τὴν δυσσέβειαν εὐσεβοῦς' ἐκτησάμην.
 ἀλλ', εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλὰ, 900
 παθόντες ἂν ξυγγνοῖμεν ἡμαρτηκότες·
 εἰ δ' οἷδ' ἀμαρτάνουσι, μὴ πλείω κακὰ
 πάθοιεν, ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

ΧΟΡΟΣ.

ἔτι τῶν αὐτῶν ἀνέμων † αὐταὶ
 ψυχῆς ῥίπαι τήνδε γ' ἔχουσιν. 905

ΚΡΕΩΝ.

τοιγὰρ τούτων τοῖσιν ἄγουσιν
 βραδυτῆτος ὑπὲρ κλαύμαθ' ὑπάρξει.

ΑΝΤΙΓΟΝΗ.

οἴμοι, θανάτου τοῦτ' ἐγγυτάτω
 τοῦπος ἀφίικται.

ΧΟΡΟΣ.

θαρσεῖν οὐδὲν παραμυθῶμαι 910
 μὴ οὐ τάδε ταύτῃ κατακυροῦσθαι.

ΑΝΤΙΓΟΝΗ.

ὦ γῆς Θήβης ἄστρ' πατρῶον,
 καὶ θεοὶ προγενεῖς,

The promised nuptial tie denied to me,
And the sweet care of children. Ill-starred maid!
Thus reft of friends I go, while yet alive,
Down to the cavernous chambers of the dead!
In what sort have I wronged the laws of heaven?
Ah! why, unhappy, must I still regard
The Gods—what aid invoke? when now I earn
The name of impious by my piety.
Then be it so—if heaven approves these deeds,
My punishment shall prove to me my guilt;
But if the sin is theirs, may they not suffer
More sorrow than they wrongly wreak on me!

(Kreon comes forward again.)

(Anapæstic Movement.)

CHORUS.

Blowing still from the self-same quarter the
Storm of the soul this maiden possesseth.

KREON.

For this, and for loitering thus by the way,
With weeping and wailing these guards shall atone.

ANTIGONE.

Ah me! this announcement has come to mine ears,
The near neighbour of death!

CHORUS.

No comfort I give for the confident hope
That this sentence will lack its fulfilment.

ANTIGONE.

Land of my fathers! city of Thebe!
Gods of my lineage!

ἄγομαι δὴ, κούκ ἔτι μέλλω.
 λεύσσετε, Θήβης †τὴν κοιρανιδῶν 915
 μούνην λοιπὴν,
 οἶα πρὸς οἷων ἀνδρῶν πάσχω,
 τὴν εὐσεβίαν σεβίσασα.

I. ΣΤΑΣΙΜΟΝ ΤΕΤΑΡΤΟΝ.

ΧΟΡΟΣ.

Ἔλλα καὶ Δανάας οὐράνιον φῶς στρ. α'.
 ἀλλάξαι δέμας ἐν χαλκοδέτοις ἀνλαῖς· 920
 κρυπτομένα δ' ἐν τυμβήρῃ θαλάμῳ κατεζεύχθη.
 καίτοι †καὶ γενεᾷ τίμιος, ὦ παῖ, παῖ,
 καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορύττους.
 ἀλλ' ἂ μοιριδίᾳ τις δύναισι δεινά·
 οὐτ' ἂν νιν †ὄλβος, οὐτ' Ἄρης, 925
 οὐ πύργος, οὐχ ἀλίκτυποι κελαιναὶ
 νᾶες ἐκφύγοιεν.

ζεύχθη δ' †ὀξύχολος παῖς ὁ Δρύαντος, ἀντ. α'.
 Ἡδωνῶν βασιλεὺς, κερτομίῳις οργαῖς,
 ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῷ. 930
 οὕτω τᾶς μανίας δεινὸν ἀποστάζει
 ἀνθηρόν τε μένος κείνος· ἐπέγνω †δὲ *δύαις
 ψαύων τὸν θεὸν ἐν κερτομίῳις γλώσσαις.
 παύεσκε μὲν γὰρ ἐνθέους
 γυναικάς, εὐϊόν τε πῦρ, φιλαύλους τ' 935

⁹¹⁵ γρ. οἱ κοιρανίδαι τὴν βασιλίδαν.⁹²⁵ γρ. ὁμβρος.⁹²⁸ γρ. ὀξύχολως.⁹²² λείπ. καὶ.⁹³² γρ. μανίαις.

They seize me—no longer I tarry !
 See me, the only surviving branch of the
 Princes of Thebe,
 See what a doom, and from whom, is upon me,
 Because I the holy have hallowed !

(Antigone is led away.)

X. FOURTH STASIMON.

CHORUS.

STROPHE I.

E'en Danaë's form endured to lose
 In brass-clampt halls the light of heaven.
 Concealed and pent was she in tomb-like chamber;
 And yet, my child, my child,
 From lineage high she came,
 And husbanded the seed of Zeus,
 Flowing in golden streams.
 The power of destiny is mighty still !
 Nor wealth nor war,
 Nor tower on land, nor the black ships, sea-stricken,
 Can escape it.

ANTISTROPHE I.

He too, so keen in wrath, the son of Dryas,
 Edonia's King, received the yoke,
 Thanks to his taunting mood,
 By Dionysus closed around with rocky bonds.
 So mighty and so vigorous the strength
 Of madness which distilled from *him*.
 But sorrow taught him
 It was a God his jeering tongue had mocked.
 For he sought to let and hinder
 The dames possessed by God,
 And the Bacchanalian torches ;

ἠρέθιζε Μούσας.

παρὰ δὲ Κυανέων πελαγέων διδύμας ἀλός, στρ. β'.
 ἀκταὶ Βοσπόριαι, ἰδ' ὁ Θρηκῶν †[ἄξενος]
 Σαλμύδησος, ἦν' *ἄγχιστος Ἄρης
 δισσοῖσι Φινεΐδαις 940
 εἶδεν ἀρατὸν ἔλκος,
 τυφλωθὲν ἐξ ἀγρίας δάμαρτος,
 ἀλαὸν ἀλαστόροισιν ὁμμάτων κύκλοις ἀραχθὲν,
 ἐγγέων *ἄτερθε,
 χεῖρεςσι καὶ κερκίδων ἀκμαῖσι· 945

κατὰ δὲ τακόμενοι μέλεοι μέλεαν πάθαν ἀντιστ. β'.
 κλαῖον ματρὸς, ἔχοντες ἀνύμφευτον γονάν·
 ἂ δὲ σπέρμα μὲν ἀρχαιογόνων
 †αὔδασ' Ἐρεχθειδάν,
 τηλεπόροις ὃ ἐν ἄντροις 950
 τράφη θυέλλησιν ἐν πατρῷαις
 Βορεὰς ἄμιππος ὀρθόποδος ὑπὲρ πάγον θεῶν παῖς·
 ἀλλὰ κάπ' ἐκείνη
 Μοῖραι μακραίωνες ἔσχον, ὦ παῖ.

ΙΑ. ΕΠΕΙΣΟΔΙΟΝ ΠΕΜΠΤΟΝ.

ΤΕΙΡΕΣΙΑΣ.

ΘΗΒΗΣ ἄνακτες, ἤκομεν κοινὴν ὁδὸν 955

⁹³⁶ λείπ. ἄξενος.

⁹⁴⁴ γρ. ἐγγ. ὑφ' αἱματηραῖς.

⁹³⁶ γρ. ἀγχίπολις.

⁹⁴⁶ ἄντας.

And much provoked the Muses of the flute.

STROPHE II.

By the Cyanean shoals, where two seas meet,
Are the Bosphorian cliffs, and Salmydesus,
Where Thracians dwell, unkind to voyagers.
There Mars, the neighbour, saw the accursed wound,
Inflicted, blindness-bringing,
On the two sons of Phineus,
By his savage wife ;
A wound sight-leasing to the ghostly eye-balls,
Stabbed without spears
By violent hands and with the shuttle's point.

ANTISTROPHE II.

Wasting away their mother's piteous sufferings,
Full piteously they bewailed,
Sprung as they were from one
In marriage most unblest.
But she, by line maternal, challenged her share
In the old honours of the Erechtheidæ.
And, Boreas-daughter, she was reared amid paternal
gales,
In the deep-grottoed caverns ;
Swift as the steed she clomb the precipices—
Child of the deities was she,
But yet the everlasting Fates
O'ertook e'en her, my child.

(Teiresias enters led by a boy.)

XI. FIFTH EPISODE.

TEIRESIAS.

Nobles of Thebes, behold us here consorted,

δύ' ἐξ ἐνὸς βλέποντε. τοῖς τυφλοῖσι γὰρ
αὕτη κέλευθος ἐκ προηγητοῦ πέλει.

ΚΡΕΩΝ.

τί ὃ ἔστιν, ὦ γεραιὲ Τειρεσία, νέον;

ΤΕΙΡΕΣΙΑΣ.

ἐγὼ διδάξω· καὶ σὺ τῷ μάντει πιθοῦ.

ΚΡΕΩΝ.

οὐκ οὐκ πάρος γε σῆς ἀπεστάτου φρενός. 960

ΤΕΙΡΕΣΙΑΣ.

τοιγὰρ δι' ὀρθῆς τήνδε ναυκληρεῖς πόλιν.

ΚΡΕΩΝ.

ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.

ΤΕΙΡΕΣΙΑΣ.

φρόνει βεβῶς αὐτὸν ἐπὶ ξυροῦ τύχης.

ΚΡΕΩΝ.

τί ὃ ἔστιν; ὥς ἐγὼ τὸ σὸν φρίσσω στόμα.

ΤΕΙΡΕΣΙΑΣ.

γνώσει, τέχνης σημεία τῆς ἐμῆς κλύων. 965

εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον

ἔζων, ἵν' ἦν μοι παντὸς οἰωνοῦ λιμὴν,

ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῷ

κλάζοντας οἴστρη καὶ βεβαρβαρωμένῳ,

καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς 970

ἔγνω· πτερῶν γὰρ ῥοῖβδος οὐκ ἄσημος ἦν.

εὐθὺς δὲ δείσας, ἐμπύρων ἐγενόμην

βωμοῖσι παυφλέκτοισιν· ἐκ δὲ θυμάτων

Yokefellows of the road, and one for both
Doth spy the way: for thus it is, the blind
Must stay at home, unless his guide go with him.

KREON.

O old Teiresias, say, what hath befallen?

TEIRESIAS.

That shalt thou learn: do thou the seer obey.

KREON.

Never as yet have I thy counsel scorned.

TEIRESIAS.

Therefore thou steer'st the state unswerved by storms.

KREON.

I own the profit that I owe to thee.

TEIRESIAS.

Once more thou standest on the edge of fate.

KREON.

What is't? I shudder as I hear thy words.

TEIRESIAS.

The tokens of my art will tell thee. Listen!
I sat upon mine old augurial throne,
Where was my haven for each fowl of the air,
And lo! I hear an unknown voice of birds,
Clamouring with fierce and inarticulate rage,
And clawing one another to the death.
Thus much I knew: for their wings' whizzing sound
Told a plain tale. And forthwith in my fear
I sent to try the ignispicious signs
Amid the blaze of the enkindled altars.
There from the victim no clear flame arose,

"Ἡφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῷ
 μυδῶσα κηκὶς μηρίων ἐτήκετο, 975
 κᾶτυφε, κᾶνέπτυνε· καὶ μετάρσιοι
 χολαὶ διεσπεύροντο, καὶ καταρρύνεῖς
 μηροὶ καλυπτῆς ἐξέκειντο πμμελῆς.
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα,
 φθίνοντ' ἀσήμεων ὀργίων μαντεύματα. 980
 ἐμοὶ γὰρ οὗτος ἡγεμὼν, ἄλλοις δ' ἐγώ.
 καὶ ταῦτα τῆς σῆς ἐκ φρενὸν νοσεὶ πόλις.
 βωμοὶ γὰρ ἡμῖν ἐσχάrai τε παντελεῖς
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς
 τοῦ δυσμόρου πεπτῶτος Οἰδίπου γόνου. 985
 κᾷτ' οὐ δέχονται θυστάδας λιτὰς ἔτι
 θεοὶ παρ' ἡμῶν, οἷδ' ἐμηρίων φλόγα,
 οὐδ' ὄρνις εὐσήμεους ἀπορροιβδεῖ βοᾶς,
 ἀνδροφθόρου βεβρωῶτες αἵματος λίπος.
 ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ 990
 τοῖς πᾶσι κοινόν ἐστι τοῦζαμαρτάνειν·
 ἐπεὶ δ' ἀμάρτη, κείνος οὐκ ἔτ' ἔστ' ἀνὴρ
 ἄβουλος οὐδ' ἀνολβος, ὅστις ἐς κακὸν
 πεσὼν ἀκείται, μῆδ' ἀκίνητος πέλει.
 αὐθαδία τοι σκαιότητ' ὀφλισκάνει. 995
 ἀλλ' εἴκε τῷ θανόντι, μῆδ' ὀλωλότα
 κέντει. τίς ἀλκὴ τὸν θανόντ' ἐπικτανεῖν;
 εὖ σοι φρονήσας εὖ λέγω· τὸ μαθάνειν δ'
 ἥδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

ΚΡΕΩΝ.

ὦ πρέσβυ, πάντες, ὥστε τοξόται σκοποῦν, 1000
 τοξεύετ' ἀνδρὸς τοῦδε, κούδ' ἐμαντικῆς

But in the ashes liquefying grease
 From off the bones did ooze and smoke and sputter.
 High in the air the vesicles were scattered :
 And from the solid fat, which covered them,
 The thighs fell out, and lay all bare below.
 Such baffled signs of omens indistinct
 This boy made known to me. For, as to others
 I serve as guide, he serves as guide to me.
 Thy will has brought this sickness on the state.
 Our altars, high and low, of every sort,
 Have taken infection from the birds and dogs
 Which feed upon the son of Œdipus,
 Fallen by such a dismal-fatal end.
 Therefore the Gods no longer take our proffers
 Of sacrificial prayers and thigh-bone flames ;
 Nor do the birds with flapping wings give out
 Sounds of good omen, for they all have eaten
 The fattening blood of man in battle slain.
 Then take these things to heart, my son : for error
 Is as the universal lot of man ;
 But whensoe'er he errs, that man no longer
 Is witless or unblest, who, having fallen
 Into misfortune, seeks to mend his ways
 And is not obstinate : the stiffneckt temper
 Must oft plead guilty to the charge of folly.
 Then yield thee to the dead, nor further stab
 The fallen foe : what bravery is this,
 To kill the dead again ? With good intentions
 I give thee now good counsel, and to learn
 Is sweetest when good counsel counsels gain.

KREON.

Old man, ye all, like bowmen at the butts,
 Are aiming at me ; e'en with prophet's lore

ἄπρακτος ὑμῖν εἰμί, τῶν * ὑπ', ἀργύρου,
 ἐξημπολόημαι κάκπεφόρτισμαι πάλαι.
 κερδαινέτ', ἐμπολάτε τὸν πρὸς Σάρδεων
 ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν 1005
 χρυσόν· τάφῳ δ' ἐκείνων οὐχὶ κρύψετε,
 οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν
 φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,
 οὐδ' ὥς μίasma τοῦτο μὴ τρέσας ἐγὼ
 θάπτειν παρήσω κείνων. εὖ γὰρ οἶδ' ὅτι 1010
 θεοὺς μαιίνειν οὐτις ἀνθρώπων σθένει.
 πίπτουσι δ', ὧ γεραῖε Τειρεσία, βροτῶν
 χοῖ πολλὰ δεινοὶ πτώματ' αἴσχυρ', ὅταν λόγους
 αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

ΤΕΙΡΕΣΙΑΣ.

φεῦ· 1015
 ἄρ' οἶδεν ἀνθρώπων τις, ἅρα φράζεται—

ΚΡΕΩΝ.

τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις.

ΤΕΙΡΕΣΙΑΣ.

ὅσῳ κράτιστον κτημάτων εὐβουλία;

ΚΡΕΩΝ.

ὅσῳ περ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

ΤΕΙΡΕΣΙΑΣ.

ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς. 1020

ΚΡΕΩΝ.

οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

¹⁰⁰² γρ. τῶν δ' ὑπαὶ γένους.

I am bartered for by you, by whom, for silver,
This long while have I been both bought and sold.
Well! make your gains: earn, as ye will, by traffick
The Lydian amber-gold and Indian gold:
But natheless ye shall never bury *him*;—
Not though Jove's eagles take him as their food,
And bear him to the God's supernal throne,
Not by the dread of this pollution moved
Will I give him to burial: for I know
'Tis not in man to foul heaven's purity.
But, old Teiresias, e'en the ablest mortals
Fall shamefully, when, for the sake of gain,
They utter shameful speeches speciously.

TEIRESIAS.

Oh!

What man is there that knows? who that considers—

KREON.

In what? thou askest comprehensive questions.

TEIRESIAS.

How far the best of goods good counsel is?

KREON.

As far as folly is the greatest loss.

TEIRESIAS.

Well, thou at least hast caught that grievous ailment.

KREON.

I will not bandy insults with a prophet.

ΤΕΙΡΕΣΙΑΣ.

καὶ μὴν λέγεις, ψευδῇ με θεσπίζειν λέγων.

ΚΡΕΩΝ.

τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.

ΤΕΙΡΕΣΙΑΣ.

τὸ δ' ἐκ τυράννων, αἰσχροκέρδειαν φιλεῖ.

ΚΡΕΩΝ.

ἄρ' οἶσθα ταγούς ὄντας, ἂν λέγῃς, λέγων; 1025

ΤΕΙΡΕΣΙΑΣ.

οἶδ'· ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.

ΚΡΕΩΝ.

σοφὸς σὺ μάντις, ἀλλὰ τάδικεῖν φιλῶν.

ΤΕΙΡΕΣΙΑΣ.

ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι;

ΚΡΕΩΝ.

κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.

ΤΕΙΡΕΣΙΑΣ.

οὕτω γὰρ ἤδη καὶ δοκῶ, τὸ σὸν μέρος; 1030

ΚΡΕΩΝ.

ὥς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα.

ΤΕΙΡΕΣΙΑΣ.

ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι

τροχοὺς ἀμιλλητῆρας Ἑλίου τελῶν,

ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχνων ἕνα

νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει· 1035

ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὼν κάτω,

TEIRESIAS.

Nay but thou dost, belying my predictions.

KREON.

The race of seers is wholly given to pelf.

TEIRESIAS.

The tyrant-race is given to filthy lucre.

KREON.

Know'st thou it is thy King thou greekest thus?

TEIRESIAS.

Thou rul'st the state my aid preserved for thee.

KREON.

A wise seer art thou, but unrighteous ever.

TEIRESIAS.

Must I awake the secrets of my soul?

KREON.

Awake them: only speak no more for gain.

TEIRESIAS.

And thinkest thou I am seeking gain from *thee*?

KREON.

Know this—thou shalt not traffick in my will.

TEIRESIAS.

And know thou this—the next few revolutions
Of the sun's wheels in rival circles rolling
Searce shalt thou compass, ere thou hast exchanged,
Dead for the dead a recompense, a child
In whom thy heart's blood flows; because that thou
Hast cast below one who should be above,

ψυχὴν τ' ἀτίμως ἐν τάφῳ *μετοικίσας·
 ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν
 ἄμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.
 ὦν οὔτε σοι μέτεστιν οὔτε τοῖς ἄνω 1040
 θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.
 τούτων σε λαβητῆρες ὑστεροφθόροι
 λοχῶσιν Ἄιδου καὶ θεῶν Ἑριννῦες,
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.
 καὶ ταυτ' ἄθρησον εἰ κατηγορυρμένος 1045
 λέγω. φανεῖ γὰρ οὐ μακροῦ χρόνου τριβὴ
 ἀνδρῶν, γυναικῶν, σοῖς δόμοις κωκύματα.
 ἐχθραὶ δὲ πᾶσαι ξυνταράσσονται πόλεις,
 ὅσων σπαράγματ' ἦ κύνες †καθήγισαν,
 ἦ θῆρες, ἦ τις πτηνὸς οἰωνὸς, φέρων 1050
 ἀνόσιον ὁσμὴν ἑστιουχον ἐς πόλιν.
 τοιαῦτά σου, λυπεῖς γὰρ, ὥστε τοξότης
 ἀφῆκα θυμῷ καρδίας τοξεύματα
 βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.
 ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα 1055
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ,
 καὶ γυνῇ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν,
 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν, ἣ νῦν φέρει.

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας.
 ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ 1060
 τήνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
 μή πώ ποτ' αὐτὸν ψευδὸς ἐς πόλιν λακεῖν.

ΚΡΕΩΝ.

ἔγνωκα καὐτὸς, καὶ ταράσσομαι φρένας.

¹⁰³⁷ γρ. ἀτῆκισας.

¹⁰⁴⁸ γρ. καθήγισαν.

And, stript of franchise in the land of life,
Hast sent a soul to settle in the grave.
And, on the other part, detainest here,
From Gods infernal excommunicate,
An unentombed and unaneléd corpse.
Thou hast not art or part in him, nor have
The Gods above, but thou constrainest them.
Therefore, with dreadful thoughts of future mischief,
The avenging Sprites of Hades and of Heaven
Lay wait to take thee in the self-same evils.
Look to it now, if I say this for silver.
For, yet a little while, and thou shalt hear
The wails of men and women in thy palace ;
And all the states are stirred in rage together,
Whose mangled citizens have found a tomb
In hungry maw of dogs and beasts of prey,
Or where some winged fowl of the air has borne
Unholy odours to their hearth and home.
Such arrows in mine anger, for thou gall'st me,
I, as an archer, shoot against thy heart,
Well-aimed, and thou wilt not escape their sting.
Boy, lead me home again that he may vent
His rage on younger men, and learn to keep
His tongue more quiet, and to train his mind
To wiser thoughts than those which guide him now.

(Teiresias retires.)

CHORUS.

Sire, he is gone, after dread prophecies.
And since the hoary hairs which crown my head
Were raven locks, I never knew him speak
Falsely in what concerns the common weal.

KREON.

I know it too : my mind is ill at ease.

τό τ' εικάθειν γὰρ δεινόν· ἀντιστάντα δὲ
 ἄτη πατάζει θυμὸν, ἐν δεινῷ πάρα. 1065

ΧΟΡΟΣ.

εὐβουλίας δεῖ, παῖ Μενοιτιάδῃς, Κρέον.

ΚΡΕΩΝ.

τί δῆτα χρή δρᾶν; φράζε· πείσομαι ὃ ἐγὼ.

ΧΟΡΟΣ.

ἐλθὼν, κόρην μὲν ἐκ κατώρυχος στέγης
 ἄνες· κτίσον δὲ τῷ προκειμένῳ τάφον.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπαινεῖς, καὶ δοκεῖς παρεικάθειν; 1070

ΧΟΡΟΣ.

ὅσον γ', ἄναξ, τάχιστα. συντέμνουσι γὰρ
 θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.

ΚΡΕΩΝ.

οἴμοι. μόλις μὲν, καρδίας ὃ ἐξίσταμαι
 τὸ δρᾶν· ἀνάγκη ὃ οὐχὶ δυσμαχητέον.

ΧΟΡΟΣ.

δρᾶ νυν τάδ' ἐλθὼν, μηδ' ἐπ' ἄλλοισιν τρέπε. 1075

ΚΡΕΩΝ.

ᾧδ' ὡς ἔχω στείχοιμ' ἄν· ἴτ' ἴτ', ὁπάονες,
 οἳ τ' ὄντες, οἳ τ' ἀπόντες, ἀξίνας χεροῖν
 ὀρμάσθ' ἐλόντες εἰς ἐπόψιον τόπον.
 ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,
 αὐτός τ' ἔδησα, καὶ παρὼν ἐκλύσομαι. 1080

For if to yield is painful, opposition,
Where mischief smites our wrath, is painful too.

CHORUS.

Advise thee well, Kreon, Menœkeus' son.

KREON.

What must I do? Speak; I will heed thy words.

CHORUS.

Go, free the damsel from the cavern'd chamber,
And make a tomb for the neglected corse.

KREON.

Is this thy counsel, and must I give way?

CHORUS.

At once, O King! The hind'rances of heaven
Swiftly, by cross-ways, overtake our folly.

KREON.

Ah me!

'Tis hard, but still my heart must yield to do it;
For he who fights with fate must fight in vain.

CHORUS.

Then go and do it. Leave it not to others.

KREON.

Forth from this spot I go: up, up, my servants,
Present and absent, hasten, axe in hand,
To the high downs which rise before our eyes.
And I, since that my mind has ta'en this turn,
Myself will free her whom I bound myself.

δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους
ἄριστον ἢ σώζοντα τὸν βίον τελεῖν.

IB. ΟΡΧΗΣΤΙΚΟΝ.

ΧΟΡΟΣ.

ΠΟΛΥΤΩΝΥΜΕ, Καδμείας νύμφας ἄγαλμα, στροφή α΄.
καὶ Διὸς βαρυβρεμέτα
γένος, κλυτὰν ὅς ἀμφέπει 1085
Ἰταλίαν, μέδεις δὲ
παγκοίνοις Ἐλευσινίας
Δηοῦς ἐν κόλποις,
Βακχεῦ Βακχᾶν
† ὁ † ματρόπολιν Θήβαν 1090
† ναιετῶν, παρ' ὕγρῶν
Ἰσμηνοῦ † ρείθρων ἀγρίου τ'
ἐπὶ σπορᾷ δράκοντος·

σὲ δ' ὑπὲρ † διλόφοιο πέτρας στέροψ
ὅπως ἀντιστ. α΄.
λιγνὺς, ἔνθα Κωρύκται 1095
Νύμφαι † στίχουσι Βακχίδες,
Κασταλίας δὲ νᾶμα·
καὶ σε Νυσαίων ὀρέων
κισσήρεις ὄχθαι,
χλωρά τ' ἄκτα 1100
πολυσταφυλὸς πέμπει,
ἀμβρότων ἐπέων
εὐάζοντων, Θηβαίας
ἐπισκοποῦντ' ἀγνιάς·

1080 γρ. ὦ Βακχεῦ.

1088 γρ. ρεῖθρων.

1090 γρ. μητρόπολιν.

1094 γρ. διλόφου.

1091 γρ. καίων.

1096 γρ. στείχουσι.

For now I greatly fear 'tis best to pass
Through life observant of the established laws.

(Hastens off the stage, followed by his guards.)

XII. TRAGIC DANCING SONG.

CHORUS.

STROPHE I.

Thou of the many names,
Whom Kadmus' daughter loves with a mother's pride,
Whom Jove the awful thunderer begot;
Guardian of far-famed Italy, and King
In dales of Eleusinian Deo, votary-thronged,
Baccheus, the Bacchante's mother-city,
Thebe inhabiting,
By the Ismenus' ever-flowing streams,
Where the grim dragon's teeth were sown.

ANTISTROPHE I.

Thee o'er the double-crested rock
The illumined smoke beholds,
Whither ascend Korycian nymphs in Bacchanalian chorus:
Thee too beholds Kastalia's fount: and thee
The ivy-mantled slopes of Nysa's hills,
And that green headland, where thick clusters hang,
Send, when religious voices hymn thy name,
A visitant to our Thebæan streets.

τὰν †ἐκπαγλα τιμᾶς στροφῇ β'. 1105
 ὑπὲρ †πασᾶν πόλεων
 ματρὶ σὺν κεραυνίᾳ·
 καὶ νῦν, ὥς βιαίαις
 ἔχεται πάνδημος †ἀμὰ πόλις ἐπὶ νόσου,
 μολεῖν καθαρσίῳ ποδὶ Παρνησίαν 1110
 ὑπὲρ κλιτὺν
 ἢ στονόοντα πορθμόν.

ἰὼ πῦρ πνεόντων ἀντιστροφῇ β'.
 χόραγ' ἄστρων, νυχίων
 φθεγμάτων ἐπίσκοπε, 1115
 παῖ †Ζηνὸς γένεθλον,
 †προφάνηθ' ὦ Ναξίαις σαῖς ἅμα περιπόλοις
 †Θυιάσιν, αἶ σε μαινόμεναι πάννυχοι
 χορεύουσι
 τὸν ταμίαν Ἰακχόν. 1120

ΙΓ. ΕΞΟΔΟΣ.

ΑΓΓΕΛΟΣ.

ΚΛΑΔΜΟΥ πάροιχοι καὶ δόμων Ἀμφίωνος,
 οὐκ ἔσθ' ὅποιον στάντ' ἄν ἀνθρώπου βίον
 οὔτ' αἰνέσαιμ' ἄν, οὔτε μεμψαίμην ποτέ.
 Τύχῃ γὰρ ὀρθοῖ καὶ Τύχῃ καταρρέπει
 τὸν εὐτυχοῦντα, τὸν τε δυστυχοῦντ', αἶε' 1125
 καὶ μάντις οὐδεὶς τῶν καθεστώτων βροτοῖς.

^{1105, 6} γρ. ἐκ πασᾶν τιμᾶς ὑπερτάταν.

¹¹⁰⁹ λείπ. ἀμὰ.

¹¹¹⁴ γρ. καὶ νυχίων.

¹¹¹⁶ γρ. Διὸς.

¹¹¹⁷ λείπει θ'.

¹¹¹⁸ γρ. θυιάσιν.

STROPHE II.

Her of all cities chief thou honourest,
 Thou and thy mother, lightning-blasted!
 And now that all the 'city-folk are vexed
 With violent distemper, come to us
 With cleansing foot, o'er the Parnasian height,
 Or 'cross the roaring strait.

ANTISTROPHE II.

What ho! choir-leader of fire-breathing stars,
 That listenest still to nightly acclamations,
 Begotten child of Zeus, appear before us,
 With all thy Naxian revel-rout around thee,
 Who with mad choirs from sun-down to sun-rise
 Honour thee, giver of all good, Iacchus!

XIII. THE EXODUS.

*Enter a messenger: then Eurydike: lastly Kreon,
 and to him one of the slaves of his household.*

MESSENGER.

(Enters on the right by the Parascenia, as from the country.)

O YE who dwell as neighbours by the palace
 Of Kadmus and Amphion, howso stands
 The life of any man, I ne'er would venture
 To speak of it with only praise or blame.
 For be our present fortune good or bad,
 Our fortune's scale is ever on the turn,
 And prophets ne'er predict stability.

Κρέων γὰρ ἦν ζηλωτὸς, ὡς ἐμοί, ποτέ,
 σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα,
 λαβών τε χώρας παντελῇ μοναρχίαν
 εὖθυνε, θάλλων εὐγενεῖ τέκνων σπορᾷ· 1130
 καὶ νῦν ἀφείται πάντα. τὰς γὰρ ἡδονὰς
 ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ
 ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
 καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπῇ 1135
 τούτων τὸ χαίρειν, τᾶλλ' ἐγὼ καπνοῦ σκιάε
 οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

ΧΟΡΟΣ.

τί δ' αὖ τόδ' ἄχθος βασιλέων ἤκεις φέρων;

ΑΓΓΕΛΟΣ.

τεθνᾶσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.

ΧΟΡΟΣ.

καὶ τίς φονεύει; τίς δ' ὁ κείμενος; λέγε. 1140

ΑΓΓΕΛΟΣ.

Αἵμων ὅλωλεν, αὐτόχειρ δ' αἰμάσσεται.

ΧΟΡΟΣ.

πότερα πατρῴας, ἢ πρὸς οἰκείας χερός;

ΑΓΓΕΛΟΣ.

αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνου.

ΧΟΡΟΣ.

ὦ μάντι, τοῦπος ὡς ἄρ' ὀρθὸν ἤνυσας.

ΑΓΓΕΛΟΣ.

ὡς ὧδ' ἐχόντων, τᾶλλα βουλευεῖν πάρα. 1145

Thus Kreon's lot erewhile provoked my envy,
When that he saved this country from its foes,
And ruled in absolute sovrantry the land
Of Kadmus, blest with noble progeny.
Now—all is gone. For him I reckon but
An animate corpse, and not a living man,
Whose life's delights are cast away. Thy house,
I grant thee, may be richly stored with wealth;
And thou may'st live in royal pomp: but if
Joy is not there the while, and I must lose
All happiness thereby, I would not give
Smoke's shadow as the price of all the rest.

CHORUS.

What royal sorrow hast thou here to tell?

MESSENGER.

Dead are they! and the living own their death.

CHORUS.

Who is the slayer? who hath fallen? Speak.

(Eurydike opens the doors.)

MESSENGER.

Hæmon is dead! no stranger shed his blood.

CHORUS.

Was it his father's, or his own hand slew him?

MESSENGER.

His own—his father's deed of death incensed him.

CHORUS.

O seer, how soothfast thou hast made thy words!

MESSENGER.

This done, the rest demands your best advice.

(Eurydike comes from the palace gates attended.)

ΧΟΡΟΣ.

καὶ μὴν ὁρῶ τάλαιναν Εὐρυδίκην ὁμοῦ
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμαίων
ἦτοι κλύουσα παιδὸς ἣ τύχη πάρα.

ΕΥΡΥΔΙΚΗ.

ὦ πάντες ἄστοι, τῶν λόγων ἐπὶ ἠσθόμην
πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς 1150
ὅπως ἰκοίμην εὐγμάτων προσήγορος.
καὶ τυγχάνω τε κληῖθρ' ἀνασπαστοῦ πύλης
χαλῶσα, καὶ με φθόγγος οἰκείου κακοῦ
βάλλει δι' ὧτων· ὑπτία δὲ κλίνομαι
δείσασα πρὸς δμῳαῖσι, κάποπλήσσομαι. 1155
ἀλλ' ὅστις ἦν ὁ μῦθος, αὐθις εἶπατε.
κακῶν γὰρ οὐκ ἄπειρος οὐδ' ἀκούσομαι.

ΑΓΓΕΛΟΣ.

ἐγὼ, φίλη δέσποινα, καὶ παρῶν ἐρῶ,
κουνδὲν παρήσω τῆς ἀληθείας ἔπος.
τί γὰρ σε μαλθάσσοιμ' ἂν, ὧν ἐς ὕστερον 1160
ψεῦσται φανούμεθ' ; ὀρθὸν ἀλήθει' αἰεί.
ἐγὼ δὲ σφ' ποδαγὸς ἐσπόμην πόσει
πεδίον ἐπ' ἄκρον ἐνθ' ἔκειτο νηλεὲς
κυνοσπάρακτον σῶμα Πολυνείκους ἔτι·
καὶ τὸν μὲν, αἰτήσαντες ἐνοδίαν θεόν, 1165
Πλούτωνά τ', ὀργὰς εὐμενεῖς κατασχέθειν,
λούσαντες ἄγνὸν λουτρὸν, ἐν νεοσπάσι
θαλλοῖς ὃ δὴ λέλειπτο συγκατήθομεν,
καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς

CHORUS.

Ah! poor Eurydike, I see her come,
Consort of Kreon: she has left the palace,
Hearing her son's disaster, or by chance.

EURYDIKE.

O all ye citizens, I heard the tidings
As I was coming forth to bear my greeting
Of supplication to the goddess Pallas.
Just as I loosed the bolt of the closed door,
Tidings of mine own sorrow pierced my ears,
And, horrified, I fell into the arms
Of these my followers, and my senses fled.
Whate'er the story was, tell it again.
To hear of sorrow is not new to me.

MESSENGER.

I, dear my Queen,—for I was there—will speak,
And nought extenuate the truth's disclosures.
Why should I smooth with words, when after-hours
Would prove me false? The truth stands fast in all things.
I waited on my Lord, to guide his steps
To the high upland mead, where still was lying,
Most piteously rent and torn by dogs,
The corse of Polyneikes. Him, with prayers
To Pluto and the Goddess of the Way,
That they would change their wrath to graciousness,
We washed with pure lavatigns, and with boughs
Torn from the living olive, all together
We joined in burning what remained of him;
And heaping high for him a funeral mound

χώσαντες, αὐθις πρὸς λιθόστρωτον κόρης 1170
 νυμφεῖον Ἰδίου κοῖλον εἰσεβαίνομεν.
 φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων
 κλύει τις ἀκτέριστον ἀμφὶ παστάδα,
 καὶ δεσπότη Κρέοντι σημαίνει μολών·
 τῷ δ' ἀθλίας ἕσημα περιβαίνει βοῆς 1175
 ἔρποντι μᾶλλον ἄσσον, οἰμῶξας δ', ἔπος
 ἴησι δυσθρήνητον· ὦ τάλας ἐγὼ,
 ἄρ' εἰμὶ μάντις; ἄρα δυστυχεστάτην
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν;
 παιδὸς με σαίνει φθόγγος. ἀλλὰ, πρόσπολοι, 1180
 ἴτ' ἄσσον ὥκεις, καὶ παραστάντες τάφῳ,
 ἀθρήσαθ' ἄρμον χώματος λιθοσπαδῇ,
 δύντες πρὸς αὐτὸ στόμον, εἰ τὸν Αἴμονος
 φθόγγον ξυνίμ', ἢ θεοῖσι κλέπτομαι.—
 τάδ' ἐξ ἀθύμου δεσπότην κελεύεσθαι 1185
 ἡθροῦμεν· ἐν δὲ λοισθίῳ τυμβεύματι
 τὴν μὲν, κρεμαστὴν ἀνχένος, κατείδομεν
 βρόχιφ' μιτῶδει σινδόνης καθημμένην·
 τὸν δ', ἀμφὶ μέσση περιπετῇ προσκείμενον,
 εὐνῆς ἀποιμῶζοντα τῆς κάτω φθορᾶν, 1190
 καὶ πατρὸς ἔργα, καὶ τὸ δύστηνον λέχος.
 ὁ δ' ὡς ὁρᾷ σφε, στυγνὸν οἰμῶξας, ἔσω
 χωρεῖ πρὸς αὐτὸν, κἀνακωκύσας καλεῖ·
 ὦ τλήμων, οἶον ἔργον εἵργασαι; τίνα
 νοῦν ἔσχες; ἐν τῷ ξυμφορᾶς διεφθάρης; 1195
 ἔξελθε, τέκνον· ἰκέσιός σε λίσσομαι.—

Of natal earth, straightway from thence we sought
The vaulted chamber paved with blocks of stone,
Where Death had wooed the maiden as his bride.
And while it still was distant, some one hears
The voice of lamentations, treble-toned,
Peal from the porch of that unhallowed cell,
And bears the tale right hastily to Kreon.
But as the King drew near there floated round him,
In accents indistinct, the wail of woe.
Then he, his words by weeping interrupted,
Exclaimed, "Ah me! unhappy that I am!
And was my soul prophetic? Is this road
Which now I tread most fraught with wretchedness
Of all my paths? 'Tis my son's voice that greets me!
Quick then, ye slaves, draw nearer to the tomb,
And, standing hard beside it, drag away
The closely-fitting stones which block the passage;
Then, creeping to the very mouth, discover
Whether 'tis Hæmon's voice I recognize,
Or heaven has robbed my senses of themselves."
We did as our desponding Lord enjoined,
And, in the farthest corner of the tomb,
We saw *her* hanging by the neck, fast bound
With noose of linen finely-spun, and *him*
With arms enfolded clinging to her form,
Bemoaning his lost bride, his father's deeds,
And his ill-starred betrothal. When the sire
Espied his son, he raised a piteous cry,
And entering the tomb approached him there:
Then lifting up his voice he wept, and said:
"O my poor boy, what hast thou done? what thoughts
Possessed thee! what ill fate has wrought thy ruin?
Come forth, my son,—a suppliant, I entreat thee."

τὸν δ' ἀγρίοις ὅσοισι παπτήνας ὁ παῖς,
 πτύσας προσώπῳ, κούδ' ἐν ἀντειπῶν, ξίφους
 ἔλκει διπλοῦς κινώδοντας· ἐκ δ' ὀρμωμένον
 πατρός φυγαῖσιν, ἤμπλακ'· εἶθ' ὁ δῦσμορος 1200
 αὐτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθεὶς
 ἤρεισε πλευραῖς μέσσον ἔγχος, ἐς δ' ὑγρὸν
 ἀγκῶν ἔτ' ἔμφρων παρθένῳ προσπτύσσεται·
 καὶ φνυσιῶν ὀξείαν ἐκβάλλει πνοήν
 λευκῇ παρειᾷ φοινίου σταλάγματος. 1205
 κείται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ
 τέλη λαχὼν δείλαιος τὲν γ' Ἰλίδου δόμοις,
 δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν,
 ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

ΧΟΡΟΣ.

τί τοῦτ' ἂν εἰκάσειας; ἡ γυνὴ πάλιν 1210
 φρούδῃ, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον.

ΑΓΓΕΛΟΣ.

καὐτὸς τεθάμβηκ'· ἐλπίσιν δὲ βύσκομαι,
 ἄχῃ τέκνου κλύουσαν, ἐς πόλιν γόους
 οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγῃς ἔσω
 δμωαῖς προθήσειν πένθος οἰκεῖον στένειν. 1215
 γνώμῃς γὰρ οὐκ ἄπειρος, ὥσθ' ἀμαρτάνειν.

ΧΟΡΟΣ.

οὐκ οἶδ'· ἔμοιγ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺ
 δοκεῖ προσεῖναι, χῆ μάτην πολλὴ βοή.

ΑΓΓΕΛΟΣ.

ἀλλ' εἰσόμεσθα, μή τι καὶ κατάσχετον
 κρυφῇ καλύπτει καρδίᾳ θυμουμένη, 1220

With fierce regards the stripling glared on him—
His looks spoke hatred though he answered not.
Then forth he pulled his double-hilted sword,
And, as his father 'scaped the blow by flight,
On this, poor wretch, in choler with himself,
He leant upon his blade, and fixed it deep
Between his ribs; and then with languid arm
He claspt the maid in his last consciousness,
And in his sharp expiring gasp he threw
A purple drop upon her pallid cheek.
Dead by the dead, he finds, unhappy youth,
His marriage rites consummate in the grave,
And shews to all the world that ill advice
Is far the worst of ills that fall on man.

(Eurydike rushes into the palace.)

CHORUS.

What would'st thou say of this? the Queen is gone,
'Ere she a word, or good or bad, has spoken!

MESSENGER.

I shudder at it too: but still the hope
Sustains me, that these tidings having heard
Of her son's sad mishap, she may not deign
To let the city look into her moan,
But will, within, impose upon her menials
This office of domestic lamentation.
She is not strange to sense that she should err.

CHORUS.

I wot not, I: meseems that over-silence
Threatens no less than wailing uncontrolled.

MESSENGER.

Entering the palace we shall soon discover
Whether she veils within her storm-tost heart

δόμους παραστείχοντες. εὐ γὰρ οὖν λέγεις·
καὶ τῆς ἄγαν γάρ ἐστί. που σιγῆς βάρος.

ΧΟΡΟΣ.

καὶ μὴν ὄδ' ἄναξ αὐτὸς ἐφήκει
μνημ' ἐπίσημον διὰ χειρὸς ἔχων,
εἰ θέμις εἰπεῖν, οὐκ ἄλλοτρίαν
ἄτην, ἀλλ' αὐτὸς ἀμαρτῶν.

1225

ΙΔ. ΚΟΜΜΟΣ ΔΕΥΤΕΡΟΣ.

ΚΡΕΩΝ.

Ἴδ

φρενῶν δυσφρόνων ἀμαρτήματα

στροφή α'.

στερεά, θανατόεντ',

ὧ κτανόντας τε καὶ

θανόντας βλέποντες ἐμφυλίου.

1230

ᾧμοι ἐμῶν ἀνολβα βουλευμάτων.

ἰὼ παῖ, νέος νέφ ξὺν μόρφῳ

αἰαῖ, αἰαῖ,

ἔθανες, ἀπελύθης,

ἐμαῖς, οὐδὲ σαῖσι δυσβουλίαις.

1235

ΧΟΡΟΣ.

οἴμ', ὡς εἰκας ὀψέ τήν δίκην ἰδεῖν.

ΚΡΕΩΝ.

οἴμοι,

ἔχω μαθὼν δειλῖαιος· ἐν δ' ἐμῷ κάρῳ

θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων

Something she may not speak. Thou say'st it well:
There is a sort of threat in over-silence.

*(Kreon enters from the right, bearing the body of his son,
and followed by a retinue of attendants.)*

(Anapæstic Movement.)

CHORUS.

Lo! he approaches, the monarch himself, and he
Bears in his arms a sign too distinct; if the
Truth may be spoken, he rues his own error,
Not a mischief inflicted by others.

XIV. SECOND KOMMOS.

KREON.

STROPHE I.

ALAS, alas! the sins of senseless minds—
Saddening, deadening—
Ah! ye that see us both of kindred blood—
The slain beside his slayer.
My ill-starr'd counsels!—out upon them!
O my son, my son,
In years not yet mature, by a fate premature—
—Ah! woe, woe!—
Thou art dead, thou art gone!
'Twas not thy folly, 'twas mine own!

CHORUS.

Alas!—too late meseems the right thou seest.

KREON.

Ah me!
Sorrow hath taught me! then, oh then descending
With heavy tread upon my head—the God

ἔπαισεν, ἐν δ' ἔσειπεν ἀγρίαις ὁδοῖς, 1240
οἴμοι, λακπάτητον ἀντρέπων χυράν.
φεῦ, φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

ΕΞΑΓΓΕΛΟΣ.

ὦ δέσποθ', ὥς ἔχων τε καὶ κεκτημένος,
τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις
ἔοικας ἦκειν καὶ τάχ' ὄψεσθαι κακά. 1245

ΚΡΕΩΝ.

τί δ' ἔστιν αὖ κάκιον, ἢ κακῶν ἔτι;

ΕΞΑΓΓΕΛΟΣ.

γυνὴ τέθηκε, τοῦδε παμμήτωρ νεκροῦ,
δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

ΚΡΕΩΝ.

ἰὼ,

ἰὼ δυσκάθαρος Αἰδου λιμὴν. ἀντιστ. α'. 1250

τί μ' ἄρα, τί μ' ὀλέκεις;

ὦ κακάγγελτά μοι

προπέμψας ἄχῃ, τίνα θροεῖς λόγον;

αἶ, αἶ, ὀλωλότ' ἄνδρ' ἐπεξεργάσω.

τί φῆς; τίνα λέγεις νέον μοι *νέφ, 1255

αἰαῖ, αἰαῖ,

σφάγιον ἐπ' ὀλέθρῳ

γυναικεῖον ἀμφικεῖσθαι μόρον;

ΕΞΑΓΓΕΛΟΣ.

ὁρᾶν πάρεστιν. οὐ γὰρ ἐν μυχοῖς ἔτι.

¹²⁵⁵ γρ. νέον μοι λόγον.

Spurned me and cast me on my cruel ways.

—Ah me!

He overturned and trampled on my joy.

Fie, fie!—the toilsome toils of mortal men.

ATTENDANT.

(From the house.)

O sire, as having both in hand and store,

Thou bringest home this sorrow in thine arms;

But other sorrow soon will greet thee here.

KREON.

What greater, or what other grief is that?

ATTENDANT.

The Queen, with wounds fresh-gaping, lieth dead,

Hapless! in life and death her son's true mother.

KREON.

ANTISTROPHE I.

Alas, alas! insatiate gulf of Hades,

Why, ah why destroy me thus?

O thou who hast companionéd

These woes of evil tidings,

What are the words thou speakest?

Woe, ah woe!

Already dead, thou hast again undone me.

What say'st thou? What is this thou tellest,

(Ah woe, woe!)

That a new bloody death—my wife's—is added to

This desolation still too new?

CHORUS.

That may'st thou see—the wall no longer hides her.

(The scene opens, and the body of Eurydike is discovered lying on a couch, with a sacrificial knife just fallen from her hand.—The slaves stand around her.)

ΚΡΕΩΝ.

οἶμοι·

1260

κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.
 τίς ἄρα, τίς με πότμος ἔτι περιμένει;
 ἔχω μὲν ἐν χείρεσσιν ἀρτίως τέκνον,
 τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν.
 φεῦ, φεῦ μᾶτερ ἀθλία, φεῦ τέκνον.

1265

ΕΞΑΓΓΕΛΟΣ.

ἡ δ' ὀξύθηκτος ἦδε βωμία † πτέρυξ
 λεί κελαινὰ βλέφαρα, [*προσπίπτει δ' ἐκεῖ
 σφάγιον ὅπως βωμοῖσι,] κωκύσασα μὲν
 τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν † λάχος,
 αὐθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακάς
 πράξεις ἐφνυμήσασα τῷ παιδοκτόνῳ.

1270

ΚΡΕΩΝ.

αἰαῖ, αἰαῖ, στροφή β'.
 ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταίαν
 ἔπαισέν τις ἀμφιθήκῃ ξίφει;
 δειλαιοσ ἐγὼ, 1275
 φεῦ, φεῦ,
 δειλαία δὲ συγκέκραμαι δῦα.

ΕΞΑΓΓΕΛΟΣ.

ὡς αἰτίαν γε τῶνδε κακείνων ἔχων
 πρὸς τῆς θανούσης τῇσδ' ἐπεσκήπτου μόρων.

ΚΡΕΩΝ.

ποιῶ δὲ κάπελυσάτ' ἐν φοναῖς τρόπῳ; 1280

1260 γρ. περίξ.

1267 λείπ. προσπίπτει, κ.τ.λ.

1269 γρ. λέχοσ.

KREON.

Ah me !

I do indeed behold this second woe.

What—ah ! what destiny awaits me still !

While yet my arms enfold my child, unhappy !

I see before mine eyes that bleeding corse !

Alas, ill-fated mother ! O my son !

ATTENDANT.

*(Standing by Eurydike, and taking up the knife which has
fallen from her hand.)*

'Twas this sharp sacrificial altar-knife

That closed her eyes in darkness, and she fell,

As falls the victim at the altar-steps :

But first she wailed the glorious destiny

Of Megareus, dead before ; and then *his* fate ;

(Pointing to the body of Hæmon.)

And, last of all, repeated imprecations

She heaped on *thee*—the murderer of thy sons.

KREON.

STROPHE II.

Alas, Alas !

Fear thrills me : wherefore hath not one of you

Thrust me straight to my heart,

With falchion double-edged ?

Ah ! pity me, a piteous bondage

On every side surrounds me.

ATTENDANT.

She charged thee, dying, as the guilty cause

Of both the present and the former death.

KREON.

Say—by what mode of bloodshed did she die ?

ΕΞΑΓΓΕΛΟΣ.

παίσας' ὑφ' ἥπαρ αὐτόχειρ αὐτήν, ὅπως
 παιδὸς τόδ' ἦσθετ' ὕψυκώκυτον πάθος.

ΚΡΕΩΝ.

ᾧμοι μοι, τὰδ' οὐκ ἐπ' ἄλλον βροτῶν
 ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.
 ἐγὼ γάρ σ' ἐγὼ τ' σ' ἔκανον, ᾧ μέλεος. 1285
 ἐγὼ· φάμ' ἔτυμον. ἰὼ πρόσπολοι,
 ἄγετέ μ' ὅτι τ' τάχιστ' ἄγετέ μ' ἐκποδῶν,
 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

ΧΟΡΟΣ.

κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς·
 βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά. 1290

ΚΡΕΩΝ.

* αἰαῖ, αἰαῖ, ἀντιστ. β'.
 φανήτω μόρων ὁ κάλλιστ' ἐμῶν,
 ἐμοὶ τερμίαν ἄγων ἡμέραν
 ὑπατος· ἴτω, ἴτω,
 * φεῦ, φεῦ, 1295
 ὅπως μηκέτ' ἄμαρ ἄλλ' εἰσίδω.

ΧΟΡΟΣ.

μέλλοντα ταῦτα. τῶν προκειμένων τι χρὴ
 πράσσειν μέλει γὰρ τῶνδ' ὅτοισι χρὴ μέλειν.

ΚΡΕΩΝ.

ἀλλ' ὦν τ' ἐρῶμεν, ταῦτα συγκατηυξάμεν.

ΧΟΡΟΣ.

μή νυν προσεύχου μηδέν· ὡς πεπρωμένης 1300
 οὐκ ἔστι θνητοῖς ζυμφορᾶς ἀπαλλαγή.

1285 λείπ. σ'.

1287 γρ. τάχος.

1291 γρ. ἴτω, ἴτω.

1295 λείπ. φεῦ, φεῦ.

1299 γρ. ἐρῶ μὲν.

ATTENDANT.

(Examining the corpse.)

On the right side below the bosom—here—
 Her own hand smote her, after she had heard
 Her son's mishap—fit source of bitter wailing!

KREON.

Ah me, me! Of other mortals none
 Can fit his steps into these guilty ways,
 And set me free
 'Twas I, 'twas I that killed thee.
 Wretched! 'twas I!
 Ah 'tis too true. Ye ministering slaves,
 Lead me with all speed,
 Lead me far away—
 For I am nothing now—
 More than nothingness.

CHORUS.

Thou biddest well, if ill has any well:
 For present ills are always best when shortest.

KREON.

ANTISTROPHE II.

Alas, alas! appear of fates to me
 The fairest, the last—
 That bringest a closing day.
 O come, O come,
 And let me ne'er behold to-morrow's light.

CHORUS.

All this will be: the present needs our care:
 Those whom it most behoves will rule the future.

KREON.

I joined in prayers for that which we desire.

CHORUS.

Pray not at all!—when fate has fixed it so,
 'Tis not in mortals to escape disaster.

ΚΡΕΩΝ.

ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδών,
 ὅς, ὦ παῖ, σέ τ' οὐχ ἐκὼν †κατέκτανον,
 σέ τ' †αὖ τάνδ', ἰὼ μέλσος, οὐδ' ἔχω
 ὅπα θῶ *πρότερον· *ἰὼ πάντα γὰρ
 1305
 λέχρια τάν χεροῖν, τὰ δ' ἐπὶ κρατὶ μοι
 πότημος δυσκόμιστος εἰσήλατο.

ΧΟΡΟΣ.

πολλῶ τὸ φρονεῖν εὐδαιμονίας
 πρῶτον ὑπάρχει· χρὴ δ' ἐς †τὰ θεῶν
 μηδὲν ἀσεπτεῖν· μεγάλοι δὲ λόγοι
 1310
 μεγάλας πληγὰς τῶν ὑπεραύχων
 ἀποτίσαντες,
 γήρα τὸ φρονεῖν ἐδίδαξαν.

1303 γρ. κατέκτανον.

1304 γρ. ὅς σέ τ' αὐτὰν ἔμοι.

1305 ὅπα πρὸς πρότερον ἴδω. παῖ καὶ θῶ.

1306 γρ. δὲ τὰ τ' εἰς θεοὺς.

KREON.

Remove from all eyes a man weak and guilty,
Who slew thee, my son ! and thee, too, my wife !
It was not my will !
Wretched me ! I know not
Whither first to turn my steps.
Alas ! in my hands all here is out of joint,
And there hath leapt on my head
A fate whose heavy tread
Is a load all too weary.

(Exit Kreon, supported by his attendants.)

(Final anapæstic Movement.)

CHORUS.

Wisdom is first of the gifts of good fortune :
'Tis a duty, be sure, the rites of the Gods
Duly to honour : but words without measure, the
Fruit of vain-glory, in woes without number their
Recompense finding,
Have lesson'd the agéd in wisdom.

CRITICAL AND EXPLANATORY
NOTES.

CRITICAL AND EXPLANATORY

NOTES.

1. Ὡ κοινὸν αὐτάδελφον Ἰσμήνης κάρα.] The version: "Ismene, dear in very sisterhood," conveys the full force of this periphrastic greeting, so far as the English language can express it without straining. It is well known to scholars that κοινὸς is frequently used to signify consanguinity¹; the Scholiast on Eurip. *Phœn.* 1565 renders it συγγενικός, and it is employed in the same sense in other passages of this play. I have pointed out an extension of this use of the word in a note on Pind. *O.* II. 49, 50. For its combination here with αὐτάδελφος, (lit. "from the self-same womb," i. e. of the same mother, *N. Crat.* p. 236,) commentators have aptly compared Æsch. *Eum.* 89: σὺ δ' αὐτάδελφον αἶμα καὶ κοινὸν πατρὸς Ἑρμῆ. The circumlocution Ἰσμήνης κάρα (κασίγνητον κάρα infr. 874, 890, similarly δέμας,) is very common in Greek, and is not without its parallel in other languages. Perhaps our nearest approach to it in English is our old-fashioned address "dear life," and our combinations "no-body," "some-body:" compare also the frequent use of *lip* (*leib*) in the *Nibelungen Lied*, and the word *poll*, "an individual," in *polling*, *catch-poll*, &c. The termination *hood* in *sisterhood*, is originally "head;" but of course

¹ Properly speaking, κοινὸς implied any sort of society or communion, but relationship implied communion in the highest degree: ἔστι δ' ἀδελφοῖς μὲν καὶ ἐταίροις πάντα κοινὰ, ἐτέροις δὲ ἀφωρισμένα. Arist. *Eth. Nic.* IX. 9, 10.

the compound is not used here for the purpose of expressing the Greek periphrasis.

2, 3. ἄρ' οἴσθ' ὅτι—τελεῖ;] This reading is now established in the favour of critics. Hermann, Böckh, Wunder, and Dindorf, have all adopted it, and there appears to be little reason to doubt that it is better than the old ὅ, τι. The sentiment is that which is expressed in Eurip. *Troad.* 792: τί γὰρ οὐκ ἔχομεν, τίνος ἐνδέομεν μὴ οὐ πασσυδία χωρεῖν ὀλέθρου διὰ παντός; In the passages quoted in support of the construction, we have τί κακὸν οὐχὶ πασχόντων (Dem. *De Coronâ*, p. 241); τίνα οὐ προσπεμπόντων (id. *Euerg. et Mnesib.* p. 1152, 12); τίν' οὐ δρῶν, ποῖα δ' οὐ λέγων ἔπη (Eurip. *Phæn.* 892); ᾧ τις οὐκ ἐνὶ κηλὶς κακῶν ζύνοικος; (Soph. *Æd. Col.* 1135); ὅπου τίς ὕρνις οὐχὶ ἀλαγγαίνει (Fr. apud Strab. XV. 687): and this is the natural form of the exclamation. But Heindorf has pointed out instances in which the correlatives ὅπως and ὁπότερος are substituted for πῶς and πότερος (ad Plat. *Lys.* p. 212, c. § 21); and ὁποῖον is here put for ποῖον by a sort of anticipative attraction to the ὅποῖον of v. 5. Emper suggests the following explanation of the construction: ἄρ' οἴσθ' ὅ, τι [τοιούτων ἐστὶ] ὁποῖον, κ τ.λ. No doubt the transition from the interrogative to the correlative presumes some sort of antecedent, but we do not mend the matter by merely stating this: for ἄρ' οἴσθ' ὅ, τι equally presumes ἄρ' οἴσθα τοῦτο ὅ, τι.

3. . νῶν ἔτι ζῶσαι.] Schäfer, Seidler, Wex, Dindorf, Wunder, and Böckh, consider these words as genitives: Hermann, following the Scholiast, takes them as datives dependent on τελεῖ. The addition of ἔτι shows that the poet is speaking here emphatically of the accomplishment of all these misfortunes in the life-time of the two sisters, and not in the limitation of their effects to the sisters themselves: so in the passage which the commentators quote, Soph. *Trach.* 305: μὴδ' εἴ τι δράσεις τῇσδε γε ζώσης ἔτι. At the same time it is clear that Antigone is made to speak of these misfortunes as particularly belonging to herself and her sister,

(v. 6: τῶν σῶν τε καμῶν κακῶν) and that which takes place in our life-time does take place, in a certain sense, *for us*. Accordingly, as τελεῖν is properly construed with the dative, (cf. *Æd. Col.* 1437: τὰδ' εἰ τελεῖτέ μοι,) I agree with Hermann and the Scholiast that ῥῶν is dative here. Böckh has introduced *uns* into his version, as a *dativus incommodi* "auf welcher kein starker Ton fällt." This is all that is required, but this is inconsistent with the position that Sophocles has not used the dative here.

4—6. οὐδὲν γὰρ——κακῶν.] We have here the main difficulty of this introductory speech. Hermann, Gaisford, Böckh, and Dindorf, think that the difficulty may be surmounted by a liberal interpretation of the accumulated negatives. I cannot permit myself to doubt that ἄτης ἄτερ is corrupt. Schäfer, Wunder, and Emper, acquiesce in Coray's emendation of ἄγης for ἄτης; but it appears to me that the proper opposition is between the ἄλγος and the ἄτη. The former is the inward pain of the individual, the latter is the principle of mischief which makes his misfortunes objective. There is the same antithesis between the αἰσχροὺν and the ἄτιμον in the next line: the former implies the sense of shame which results from disgraceful conduct (αἰσχύνη), the latter is the outward degradation, the humiliation in the eyes of the world, the loss of civic franchise and social privilege, which is another and concomitant effect of the same cause (ἀτιμία). We have abundant exemplifications of these antitheses in the play before us. Not to go farther than Ismene's answer: she has had no μῦθος, whether ἡδύς or ἀλγεινός (v. 12): she does not know that she is more εὐτυχοῦσα or ἀτωμένη (v. 17), where she gives the contraries as well as the synonyms of the adjectives in v. 4. It seems to me, therefore, that Porson came near to the truth, when he surmised that ἄτερ arose from the gloss ἀτηρ" for ἀτηρόν, written over the words in the text as an explanation of some periphrase with ἄτη: only I do not agree with him that the lost reading was ἄτης ἔχον, which I should have some difficulty in explaining. Supposing that the word, which was used with ἄτη, in some degree resembled the gloss ἀτηρ"—and this is

a reasonable supposition—it remains to discover some such word, which would at the same time suit the meaning required. The emendation ΑΓΗΣ for ΑΤΗΣ is based on the resemblance between ΑΤ and ΑΓ, and I think that the true reading is ΑΓΟΜ for ΑΤΕΡ. The verb ἄγω, which with the preposition εἰς or πρὸς signifies to lead into or tend to something, may be used with the same word, in the accusative without the preposition, to signify much the same thing: thus we may have ἄγειν εἰς, or πρὸς ἄτην, “to lead into or towards mischief,” and also ἄγειν ἄτην, “to bring or cause mischief,” the former being predicated more especially of the person who is led into mischief, and the latter being a more general expression of the tendency. Compare *infra* 434: ἐς κακὸν τοὺς φίλους ἄγειν with Fr. 323 Dind.: ὅτῳ δ’ ὀλεθρον δεινὸν ἀλήθει’ ἄγει. Accordingly, as we have, *infra* 616: ὅτῳ φρένας θεὸς ἄγει πρὸς ἄταν, we may be allowed to expect here ἄτην ἄγον, and we have another example in Sophocles of the same participle used in conjunction with adjectives: cf. the well-known Fragment on love (Fr. 678 Dind.) v. 6: ἐν κείνῳ τὸ πᾶν, σπουδαῖον, ἡσυχαῖον, ἐς βίαν ἄγον. The abundance of negatives in this passage need create no difficulty. It has been sufficiently illustrated by grammarians and commentators.

10. *στείχοντα.*] The word is similarly used here and in v. 185: τὴν ἄτην *στείχουσιν* ἀστοῖς. According to its etymology, *στείχω* should signify “to go up;” cf. Sanscr. *Stighnāmi*, Russ. *Stignu*, Lith. *Staigios*, Germ. *Steigen*. The Hebrew *עָלָה* “to go up,” is also used to signify a hostile attack, as in 1 *Reg.* xxii. 12.

17. οὐτ’ *εὐτυχοῦσα*—οὐτ’ *ἀτωμένη.*] In *Ajax* 262, ἀτάσθαι is a synonym of νοσεῖν; below, 314, it is opposed to σωζεσθαι; and here to εὐτυχεῖν. The ἄτη referred to by Ismene is the death of her two brothers, the εὐτυχία is the defeat and departure of the enemy. When ἄτη is regarded as a cause, it stands naturally in opposition to the δαίμων τύχης. The translation implies that it is to be

taken here in its causative sense. In general, I have translated ἄτη, wherever it occurs in this play, by our word "mischief," which seems to be its exact counterpart. Whether ἄτη is personified or not, it is, as Hamlet says, "miching mal-hecho; it means mischief" (Act III. Sc. 2). South has given its full force in his use of the verb "*mischieve*:" "generally in Scripture, Temptation denotes not only a bare trial, but such an one as is attended with a design to hurt or *mischieve* the people so tried." It has not, I think, been generally observed that the concluding petition of the Lord's Prayer involves this distinction; *Matth.* VI. 13: μὴ εἰσε-
ρέγκῃς ἡμᾶς εἰς πειρασμόν, ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τοῦ πονη-
ροῦ. That this is only one petition is clear from the opposition between μὴ and ἀλλά; indeed, the latter clause is omitted in the best MSS. of *Luke* X. 4. It is also clear that τοῦ πονηροῦ is masculine (*Matth.* XIII. 9, 38. *Eph.* VI. 16. 2 *Thess.* III. 3).

19. ἐξέπεμπον.] The Scholiast, and after him, the commentators, understand this as equivalent to μετεπεμ-
πόμην. I believe, that, as προπέμπω means to accompany
a man forth on his journey—to conduct him forwards—to
bring him on his way, so ἐκπέμπω here signifies to accom-
pany a person out of doors—to bring him out with you.
In the passages which the commentators quote (*infra* v. 161,
Æd. Col. 1461), the simple πέμπω bears its ordinary mean-
ing. For the alteration of οὐνεκα into εἵνεκα, see *New Cra-
tylus*, p. 358.

20. καλχαίνουσ' ἔπος.] Of the three interpretations
proposed by the Scholiasts for this use of the verb καλ-
χαίνω, which properly signifies "to look a dark purple
colour" (κάλχη, *murex*, "the purple fish,") the first is the
most accurate: καλχαίνουσα: ἀντὶ τοῦ, πορφύρουσα καὶ
τεταραγμένως φροντίζουσα. Similarly Hesychius: καλ-
χαίνει, τaráσσει [i. τaráσσεται, Photius: ἐκ βάθους τα-
ράσσεται vel omitte; vide *infra*], πορφύρει, στένει, φρον-
τίζει, ἄχθεται, κυκᾷ, ἐκ βυθοῦ τaráσσεται. The use of the
synonym πορφύρει, which Hesychius here quotes in expla-

nation of *καλχαίνω*, shows how the latter might pass from its original sense to that which it bears in the passage before us. Homer uses *πορφύρω* in speaking of the sea, when the dead unbroken swell presages a storm, and this too in a simile, in order to describe a mind in a state of doubt or suspense—the *τὸ ὀρμαίνειν*; *Il.* XIV. 16 sqq.:

ὡς δ' ὅτε πορφύρῃ πέλαγος μέγα κύματι κωφῇ,
 ὀσσόμενον λιγέων ανέμων λαιψηρὰ κέλευθα
 αὐτως, οὐδ' ἄρα τε προκυλινδεται οὐδετέρωσε,
 πρὶν τίνα κεκρίμενον καταβήμεναι ἐκ Διὸς οὔρον·
 ὡς ὁ γέρον ὥρμαινε, δαΐζόμενος κατὰ θυμὸν
 διχθαδί· ἥ μεθ' ὅμιλον ἴοι Δαναῶν ταχυπώλων
 ἥ μετ' Ἀτρεΐδην Ἀγαμέμνονα ποιμένα λαῶν.

From this simile or comparison arose a metaphorical use of the word *πορφύρω* by itself, as a synonym of *ὀρμαίνω*, to represent the same fluctuating and disturbed state of mind; compare *Il.* XXI. 551:

αὐτὰρ ὁ γ' ὡς ἐνόησεν Ἀχιλλῆα πολίποσθον,
 ἔστη, πολλὰ δέ οἱ κραδίη πόρφυρε μενοντι,

with *Od.* VII. 82:

πολλὰ δέ οἱ κῆρ ὥρμαιν' ἱσταμένῃ:

and so in other passages. Although the synonym *καλχαίνω* does not occur in Homer, yet the participial name of the seer Kalchas indicates an equally early employment of this verb, or of its primitive form, *κάλχημι* (cf. *βαίνω* with *έβην* as from *βημί*, and *φαίνω* with *φημί*). For if the name of *Κάλχας* (-ντ-ς) is significant, like that of other old seers (*Polyidus*, *Melampus*, &c.), it can only refer to the deep, perturbed, anxious pondering which preceded the interpretation of a portent: cf. *Pind.* *O.* VIII. 41: *αντιον ὀρμαίνων τέρας*. *O.* XIII. 73: *παρκείμενον συλλαβὼν τέρας*. v. 84: *ὀρμαίνων ἔλε φάρμακον*. That in the time of the Tragedians *καλχαίνω* was a synonym of *ὀρμαίνω* or *πορφύρω*, is clear from *Eurip.* *Heracl.* 40: *ἐγὼ μὲν ἀμφὶ τοῖσδε καλχαίνω τέκνοις*. It is certain then that *καλχαίνω* is not a transitive verb: so that *καλχαίνουσά τι ἔπος* can only mean "profoundly stirred by meditation on some ἔπος." Now I cannot think,

with Wex, that ἔπος is used here, like the Hebrew נָבִיא, to signify *aliquid* or *res*. The word often means “news,” “tidings,” “intelligence;” *infr.* 277, 1159. *Æd. Col.* 302: τίς δ' ἔσθ' ὁ κείνῳ τοῦτο τοῦπος ἀγγελῶν; Eurip. *Hec.* 217: νέον τι πρὸς σέ σημαῖν ἔπος, whence κατεῖπειν τινός “to tell *news* of any one,” i.e. “to inform against him,” as distinguished from κατηγορεῖν, which implies a more public accusation. And I think it is clear that Antigone is here represented as deeply moved by the intelligence which she is about to communicate to Ismene respecting the indignities offered to their brother's corpse.

21. οὐ γὰρ τάφου κ.τ.λ.] It may seem hardly necessary to remark that τάφου is dependent on both προτίσας and ἀτιμάσας, and is the genitive of relation. Properly speaking, there had been no τάφος in the case of Polyneikês, but the Greeks did not need to be told that in the world of sense abnegations are merely relative. The opposition between the treatment of the two brothers is here emphatically set forth—the extra-honours paid to the one being contrasted with the non-burial of the other. The commentators seem to have no difficulty in believing that νῶν is dative here. I have been obliged to use a paraphrase to give its full force. The collocation τῷ κασιγνήτῳ τὸν μὲν—τὸν δέ—is as common as those with the genitive.

24. προσθεῖς δίκαια.] Various attempts have been made to explain the vulgate χρῆσθαι δικάια, but, as it appears to me, without the least success. Hermann would write χρῆσθαι in the sense of παραγγελλεῖς, as if the reference were to the request of Eteokles that Kreon would bury him and leave his brother unburied (Triclinius: Ἐτεοκλῆς ὅτε πρὸς πόλεμον ἐξῆι παρήγγειλεν Κρέοντι αὐτὸν μὲν θάπτειν, Πολυνείκην δ' οὐ. cf. Eurip. *Phœniss.* 1660). But Antigone would hardly call this a just request. In fact, she expressly contradicts the supposition that Kreon's edict would have been agreeable to the wishes of Eteokles; *infra* 515. Wunder and Dindorf get over the difficulty by omitting the line as spurious. But Emper will not relin-

quish the hope that the corrupt words *χρησθεῖς δίκαια*, may be set right by emendation. Now the emendation in the text appears to me to be not only so true but so easy, that I wonder it has never been suggested before: especially as more than one of the commentators has quoted from the *Electra* 47: ἄγγελλε ὄρκῳ προστιθείς, in illustration of the supposed construction of these words. In the case of Eteokles, Kreon had not been content with observing the ordinary *δίκη* and *νόμος*—he had made additions to the conventional usages, but they were righteous and justifiable additions—they did not, at all events, contravene any *δαιμόνων* *δίκη*. If instead of burying Eteokles with the customary rites, he had pre-eminently honoured him (*προτίσας*, v. 22), it was merely by bestowing upon him those additional obsequies, which were due to one who had gained the *ἀριστεία* in fighting for his father-land (see *infra* 194—197)—it was an augmentation to him, but no depreciation to any one else; and Antigone herself had willingly joined in the splendid ceremony (*infra* 875, 6). It seems to me therefore most natural, that Antigone should be made to speak of the funeral of Eteokles, as the corrected text makes her speak. That *προστίθηναι* may be properly used of additional honours paid to a tomb is clear from the *Electra* 933:

οἶμαι μάλιστα ἔγωγε τοῦ τηθνηκότος
μνημεῖ' Ὀρέστου ταῦτα προσθεῖναι τινά.

With regard to the interchange of the letters, I am convinced that many a true reading lies hid under a confusion between *γρ*, *χρ*, and *πρ* (written *χρ*, *χρ*, and *ωρ*), and even between *τ*, *χ*, and *π*: thus we shall see below that *παρείρων* has been written for *γεραίρων*, v. 366, and *γ' ἐπ'* for *πρός*, v. 640; and I can hardly doubt that in *Æsch. Suppl.* 877, where we have *ηπρογα συλασκεις*, the true reading is **ἄγρια* **γάρ* σὺ *λάσκεις*. It may be added, that the *ὡς λέγουσι* in v. 23 is quite unintelligible, unless there were some addition to the usual honours in the case of Eteokles: that he had been buried, was well known to Antigone. But she was not necessarily cognizant of the further distinctions decreed by Kreon.

29. οἰωνοῖς—βορᾶς.] Böckh has remarked, that εἰσορᾶν here means “to look with greediness.” I have explained and illustrated the phrase πρὸς χάριν βορᾶς in the *New Cratylus*, pp. 359, 360. That θησαυρὸς here means “a store of food,” and not ἔρμαιον, as the Scholiast renders the word, appears to me quite clear. Pollux distinguishes between the θησαυρὸς as a receptacle of money and the ταμειῶν as the granary for corn (*Onomast.* IX. § 44); and Plato perhaps intends the same distinction, (*Resp.* VIII. p. 548, A.); but it is well known that θησαυρὸς was also used in the latter sense; see Aristot. *Œcon.* II. § 39.

35, 36. ἀλλ’ ὃς ἄν—ἐν πόλει.] There is the same mixture of the *oratio obliqua* and *directa* in the recital of the edict of Xerxes, in *Æsch. Pers.* 364—373: πᾶσιν προφωνεῖ τόνδε ναυάρχους λόγον· εὐτ’ ἂν φλέγων ἥλιος λήξῃ...τάξας νεῶν στῆφος κ.τ.λ. ὡς εἰ μόρον φευξοίαθ’ Ἕλληνες κ.τ.λ. πᾶσιν στερεῖσθαι κρατὸς ἣν προκείμενον. τοσαῦτ’ ἔλεξε.

38. εἴτ’ εὐγενὴς πέφυκας, εἴτ’ ἐσθλῶν κακῇ.] This apparent confusion in terms is well illustrated by Eurip. *Electr.* 367, sqq.:

φεῦ·
οὐκ ἔστ’ ἀκριβὲς οὐδὲν εἰς εὐανδρίαν·
ἔχουσι γὰρ ταραγμὸν αἱ φύσεις βροτῶν·
ἦδη γὰρ εἶδον ἄνδρα γενναίου πατρὸς
τὸ μηδὲν ὄντα, χρηστά τ’ ἐκ κακῶν τέκνα. κ.τ.λ.

40. λύουσ’ ἂν ἢ ῥάπτουσα.] Böckh has explained this proverbial expression by a reference to *Ajax* 1304: εἰ μὴ ξυνάψων ἀλλὰ συλλύσων πάρει. It is doubtful, however, whether there is the precise double reference which he suggests; namely, that the λύουσα refers to an interruption of Kreon’s proceedings, and the ῥάπτουσα to the εἰ ξυμπονήσεις καὶ ξυνεργάσει of the following verse. I should be rather disposed to understand it generally, as I have expressed it in the translation.

44. ἀπόρρητον.] That this adjective is masculine, appears from the next line, and from 404: ὃν σὺ τὸν νεκρὸν ἀπειπας.

46. ἀδελφόν.—ἀλώσομαι.] Wunder, following Didymus, omits this line, which interrupts the στιχομυθία. I do not agree with him.

48. τῶν ἐμῶν.] This genitive is masculine. Cf. *Æd. Col.* 830, *Electr.* 536, quoted by Wunder, and infra 1040, cited by Wex. The μ' added by Brunck is quite unnecessary; it is fully implied in the construction.

50. δυσκλεής.] Cf. *Æd. Col.* 305: πολὺ γὰρ, ὦ γέρον, τὸ σὸν ὄνομα διήκει πάντας.

56, 57. αὐτοκτονοῦντε—ἐπαλληλοῖν χεροῖν.] For αὐτοκτοῦντε = ἀλληλοκτονοῦντε, and ἐπάλληλος = ἀλληλόφρονος, see *New Cratylus*, pp. 220, 221. For the latter, which is due to Hermann, who has substituted it for the vulgate ἐπ' ἀλλήλοιν, Boissonade reads ὑπ' ἀλλήλοιν, and Emper, ὑπ' ἀλλήλων. I think Hermann's is the only change required. For κοινὸν μόρον, see above ad v. 1.

63, 64. ἔπειτα δέ—ἀλγίονα.] The commentators are not agreed as to the construction of this passage. Wex, and after him Wunder, would understand οὐνεκα here in its causative sense, and supply δεῖ or χρή, with ἀκούειν. I take οὐνεκα as a synonym for ὅτι, a sense in which Sophocles often uses the word: e. g. *Philoct.* 232: ἀλλ', ὦ ξέν', ἴσθι τοῦτο πρῶτον, οὐνεκα Ἕλληνές ἐσμεν. And the construction is ἀλλ' ἐννοεῖν χρή τοῦτο μὲν ὅτι ἔφθυμεν γυναῖκα, ὡς, κ.τ.λ. ἔπειτα δέ οὐνεκα (= ὅτι) ἀρχόμεσθα [ὥστε] ἀκούειν. For the apposition of the infinitive without ὥστε, I find a reason in the peculiar signification of the verbs ἔφθυμεν and ἀρχόμεσθα, which naturally reject the aid of ὥστε, a particle only required to strengthen a comparison. Hermann supposes that a line has fallen out between κρεισσόνων and καί—such as—ὥστ' οὐδὲν ἂν γένοιτο νῆν ἄκος τὸ μὴ οὐ.—This would be more necessary if ἀκούειν meant “to obey.” I conceive it bears its ordinary meaning: the ἄλγος of the edict primarily affected the ears (infr. 319): and as for the necessity of their obedience, that is asserted by Ismene in v. 62.

70. ἐμοῦ γ' ἂν ἡδέως δρώης μέτα.] Dindorf finds fault with Brunck's version: *lubens te utar adjutrice*, and prefers the rendering *lubens tecum facies*. This seems to me to make nonsense of the passage. As ἡδέως is constantly used with ἂν and the opt. in the sense of *lubenter*, it might have been better if Sophocles had written ἐμοίγε, as in 436: ἡδέως ἐμοίγε κάλγεινῶς ἄμα. But it is clear that this is the meaning: οὐκ ἂν ἐμοίγε ἡδέως μετ' ἐμοῦ δρώης.

71. ἴσθ' ὅποια σοι δοκεῖ.] The majority of the commentators read ὅποια, and understand ἴσθι as the imperative of οἶδα. I have followed Hermann, because I think that the reference is to v. 38.

83. μή' μοῦ.] I think the emphatical antithesis of τὸν σὸν πότμον renders this reading necessary.

86, 87. πολλὸν ἐχθίων ἔσει σιγῶς', εἰ μὴ πᾶσι κηρύξῃς τάδε.] This expegegesis, (which in the present case is equivalent to ἐχθίων σιγῶσα ἢ κηρύξασα,) is found not only in negative appositions, as here and *Æd. Tyr.* 57: ἔρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω, but also where the explanation is positive, as in *Æsch. Choeph.* 742: ἢ δὴ κλύων ἐκεῖνος εὐφρανεῖ νόον, εὐτ' ἂν πύθεται μῦθον.

88. θερμὴν—ἔχεις.] Ψυχρὸς here refers to the chill of fear; cf. *Æsch. Sept. c. Theb.* 816: κακὸν με καρδίαν τι περιπιτνεῖ κρύος. *Eumæn.* 155: πάρεστι μαστίκτορος δαΐου δαμίον βαρὺ τι περίβαρυ κρύος ἔχειν. *Prom.* 692: οὐδ' ὧδε δυσθέατα καὶ δύσοιστα πῆματα, λύματα, δείματα ἀμφήκει κέντρῳ ψύχειν ψυχὰν ἐμάν. See also *Hom. Il.* IX. 2, XIII. 48. *Pind. P.* IV. 73. *I.* I. 37.

94. ἐχθρᾶ—δίκη.] We agree with Emper in accepting the emendation which he attributes to Lehrs. As he rightly observes, δίκη by itself is an awkward and languid termination to the line, and ἐχθρὰ δίκη is *jus inimicorum*, so that the meaning is *jure inimicorum apud mortuum eris*. And he compares *Sept. c. Theb.* 397: δίκη δ' ὁμαίων κάρτα νιν προστέλλεται.

96. τὸ δεινὸν τοῦτο.] Sophocles uses δεινός, and its derivative δεινάζω of threatening language: cf. *Ajax*. 650, (for which see my note on Pind. *O.* VI. 82), 312; infra 750 compared with 743, 744. Eurip. *Heracl.* 542: ἐμοὶ γὰρ ἡλθες δεινὸν ἀπειλήσων ἔπη.

100—101. *Parodos*. The following scheme will explain the metres of this ode.

στροφή α΄.

1. ˊ ˘ || ˊ ˘ ˘ || ˊ ˘ | - ||
2. ˊ ˘ || ˊ ˘ ˘ || ˊ ˘ | - ||
3. ˊ - || ˊ ˘ ˘ || ˊ ˘ | - ||
4. ˘ ˊ | ˊ ˘ || ˊ ˘ ˘ | ˊ ||
5. ˊ ˘ || ˊ ˘ ˘ | ˊ ||
6. - - || ˊ ˘ || ˊ ˘ ˘ | ˊ ˘ | - ˘ ||
7. - - || ˊ ˘ | ˊ ˘ ˘ | ˊ ||
8. ˊ ˘ | - ˘ || ˊ ˘ ˘ || ˊ ||
9. ˘ ˘ ˘ | ˘ ˘ ˘ || ˊ ˘ ˘ | ˊ ||
10. ˊ - || ˊ ˘ ˘ | ˊ - . ||

σύστημα α΄.

Three anapaestic dimeters and a paræmiac; followed by a dimeter, a basis, and a paræmiac.

στροφή β΄.

1. ˊ ˘ ˘ | ˊ ˘ ˘ | ˊ ˘ ˘ || ˊ ˘ | - - ||
2. ˊ ˘ ˘ | ˊ ˘ ˘ | ˊ ˘ ˘ || ˊ ˘ | - - ||
3. - - || ˊ ˘ ˘ | ˊ ||
4. - - || ˊ ˘ || ˊ ˘ ˘ || ˊ ||
5. ˊ ˘ | - || ˊ ˘ | - ||
6. ˊ ˘ ˘ | ˊ || ˊ ˘ ˘ | ˊ || ˊ ˘ ˘ | ˊ || ˊ ˘ ˘ | ˊ - ||
7. ˊ ˘ ˘ | ˊ - ||

σύστημα β'.

Seven anapaestic dimeters followed by a paroemiac.

I have explained elsewhere the principles which I consider applicable to the scansion of the Chorusses of Sophocles, and also some of my objections to the system of compound feet, as they are called (*Varronianus*, pp. 175, 176; 275, 276). Whether we divide the lines as I have done, and consider the first two as one line, the rhythm will remain the same,—namely, a basis, and a dactyl followed by a cretic, considered as the ultimate form of a trochaic dipodia. The first syllable of *χρυσεας* is made short; see Böckh, *de Metris Pindari*, p. 289; Hermann, *Dial. Pind.* p. ix.; and *El. Doctr. Metr.* p. 44.; Elmsley, *ad Med.* 618. Στρ. α. 10, β'. 1, β'. 7, are special metres, called the *Pherecrateus*, *Praxilleus*, and *Adonius*. On the antispast in α' 4, as expressing the rising of the sun, and the sudden departure of the Argive host, see note on the ὀρχηστικόν infra v. 1111.; and for the *trochæi semanti* in α' 5, 6, β' 4, see Hermann *El. Doctr. Metr.* p. 660.

105. Διρκαίων ὑπὲρ ῥεέθρων μολοῦσα.] As the Dirke, a little river, flowing from several fountains, ran to the west of Thebes (see the passages quoted by Müller, *Orchom.* p. 487), Sophocles has made an error in taking it as the *gnomon* of sun-rise, unless we understand him as speaking rather of the sun's course than of his point of rising. Cf. Xen. *Mem.* III. 8, § 9: οὐκοῦν ἐν ταῖς πρὸς μεσημβρίαν βλεπούσαις οἰκίαις τοῦ μὲν χειμῶνος ὁ ἥλιος εἰς τὰς παστάδας ὑπολάμπει, τοῦ δὲ θέρους ὑπὲρ ἡμῶν αὐτῶν καὶ τῶν στεγῶν πορευόμενος σκίαν παρέχει. See, however, the Introduction, § 7.

106. Ἀργεῖον.] I have adopted Böckh's reading as the best of the means proposed for completing the measure of this line. Brunck suggested ἐξ Ἀργόθεν, which does not mend the metre, Erfurdt, ἀπ' Ἀργόθεν, and Hermann, whom Dindorf follows, Ἀργόθεν ἐκ scil. ἐκβάντα. The reading Ἀργόθεν is perhaps due to some scholiast who did not understand the participle βάντα, which, being placed without the article, cannot be descriptive, but must be a secondary predicate, connected in the construction with πανσαγία only:

cf. *infra* 127—130. He speaks of “the Argive man,” instead of the “Argive host,” on account of the simile of the eagle which immediately follows; and also with a special reference to the flight of Adrastus on his horse *Arion*, as described in the Cyclic Thebais: hence the *φυγάδα πρόδρομον* ὄξ. *χαλίνῳ*. See the Introduction note (32). For *φώς*, in the sense of “brave man,” or “warrior,” see Hom. *Il.* IV. 194; XXI. 546; and *Od.* XXI. 26, where it is applied to Hercules. In *Pers.* 90, *ρεῦμα φωτῶν* means “a stream of warriors.”

109, 110. ὄξυτέρῳ κινήσασα χαλίνῳ.] I have sufficiently illustrated this metaphor in the *New Cratylus*, p. 225. Emper has seen the full force of the comparative ὄξυτέρῳ. He says, “the defeated Argives marched off during the night. The rays of the rising sun, which the Chorus here addresses, drive the Argives to a more rapid flight, i. e. more rapid than their former flight during the night; for the danger of being pursued became more imminent after day-break.”

110 sqq. ὦν ἐφ’ ἀμετέρῳ γὰ κ.τ.λ.] The accusative ὦν, without any verb to account for it, and the loss of a dipodia in the anapaestic system, shew that there is a lacuna in these lines. Dindorf indeed would get over the former difficulty by assuming an *anacoluthon*. In his opinion, the poet wrote ὦν as if ἤγαγε had followed, but substituted for this verb the fuller description ἀρθεῖς—αἰετὸς ἐς γὰν ὑπερέπτα. Wunder, who sets at nought the metrical difficulty, would read ὄς and Πολυνεῖκους, with Scaliger and others: he interprets ἀρθεῖς by the phrase αἶρειν στόλον. I think that in this parodos the equilibrium of the anapaestic systems must be strictly maintained, for the reasons given in the Introduction, § 8; and I agree with Erfurdt and Wex that a verb is required: for although the participles suggested by Hermann and Böckh would obviate the difficulty occasioned by the accusative ὦν, it seems to me that, as they would refer the image of the white-winged eagle to Polyneikes, and not to the white-shielded host of the Argives, which is undoubt-

edly the ground of the comparison, they would only introduce a partial correction into the passage before us. The following are the readings proposed :

Erfurdt : [ἐπύρευσεν· θοῶς δ'] ὀξέα κλάζων.

Hermann : ὥς [συναγείρας] ὑπερέπτα.

Böckh : [ἀγαγὼν θούριος] ὀξέα κλάζων.

Wex : [ἤγειρεν· ὁ δ'] αἰετός εἰς γᾶν ὥς.

With a slight change in the order of words I have received the last of these. Wex has derived the verb, which, in common with Hermann, he has selected as that proper to the passage, from the words of the Scholiast, supported by an apt quotation from Homer. The Scholiast writes : *ὄντινα στρατὸν Ἀργείων ἐξ ἀμφιλόγων νείκεων ἀρβείς ἤγαγεν ὁ Πολυνείκης*; and Wex suggests that *Ἀργείων* is a corruption of *ἀγείρων*, so that the Scholiast was explaining the *ἤγειρεν* of the text by the periphrasis *ἀγείρων ἤγαγε*. Thus Homer *Il. IV. 377* :

ξεῖνος ἄμ' ἀντιθέφ Πολυνείκει λαὸν ἀγείρων
οἱ ῥα τότε ἐστρατόωνθ' ἱερὰ πρὸς τείχεα Θήβης.

cf. *Æd. Col.* 1306:

ὅπως τὸν ἐπτάλογχον εἰς Θήβας στόλον
ζὺν τοῖσδ' ἀγείρας κ.τ.λ.

where Polyneikes is speaking. As there does not appear to be any particular reason for departing from the usual practice of keeping the dipodiae separate, and as the Scholiast recognizes the position of the ὥς after αἰετός, I have written :

ἤγειρεν· ὁ δ' εἰς γᾶν, αἰετός ὥς,
ὀξέα κλάζων ὑπερέπτα.

The parœmiac, which I have thus introduced here and in the corresponding verse of the antisystem, seems to me to be quite in accordance with the usual practice in the case of the parodus. The pauses in the march-time are similarly indicated in the parodus of the *Ajax*, the *Suppliants* of Æschylus, the *Persæ*, and the *Agamemnon*. It is scarcely

necessary to mention that I have endeavoured to express in the version the play of words in the original.

114. λευκῆς χιόνος πτέρυγι στεγανός.] This construction of the genitive has been fully illustrated by grammarians and commentators: see Matthiä, *G. Gr.* § 316 f. and the note on Pind. *P.* XI. 33, 34. The philological explanation of the idiom is given in the *New Cratylus*, p. 379. The poet may have had various reasons for comparing the Argive host to a snow-white eagle. The white shields of the Argives are mentioned by Æschylus (*Sept. c. Theb.* 90) and Euripides (*Phœn.* 1115); the great ἄσπις covering the whole body would suggest the broad wing of the eagle, when let down, as it is constantly seen in archaic art: and the image of the eagle itself would be derived from the almost proverbial hostility of the αἰετός and the δράκων (see the passages quoted by Wunder on v. 124, and by Orelli on Horace, *IV. Carm.* 4, 11,) combined with the legendary origin of the Thebans. Moreover, I would venture to suggest that the white Argive eagle and the argent shield of the Argive warriors may have had some reference to the name of the people—namely, that they were ἀργᾶντες because Ἀργεῖοι. At any rate, the two eagles which represented the brother kings of Lacedæmon and Argos are described by Æschylus *Agam.* 114 as ὁ κελαινός ὃ τ' ἐξόπιν ἀργᾶς. That the Atreidæ bore a Saturnian sceptre is stated in the tradition (Homer *Il.* II. 102 sqq.), and the Saturnian sceptre was surmounted by an eagle (Pind. *P.* I. 6). There is an obvious reason for the black shield assigned to Menelaus by Æschylus. But the Spartans might have been distinctively μελάγχλαινοι, like the Scythians so called.

115, 116. πολλῶν μεθ' ὅπλων ξύν θ' ἵπποκόμοις κορύθεσσιν.] As Sophocles might have said πολλοῖς ξύν ὅπλοις as well as ξύν ἵπποκόμοις κορύθεσσιν, (cf. Pind. *N.* I. 51: Καδμείων ἀγοὶ χαλκείοις ἀθρόοι σὺν ὅπλοις ἔδραμον,) and as there was no metrical reason to prevent him from doing so, we must suppose that there was some cause which induced

this subtle and accurate writer to employ two different prepositions in the present passage. Although *μετά* and *ζύν* both signify connexion or conjunction, and although *μετά* with the genitive is often used in a signification which corresponds, in part at least, to that of *ζύν* with the dative, the force of these prepositions in composition with verbs may show us that *μετά* implies rather juxtaposition, or placing side by side, in company or participation, (and this is, in fact, the force of the genitive case with which it is combined in this signification,) and that *ζύν* denotes a closer union and a more complete conjunction. I believe then that Sophocles, in reference to the wings of the eagle, uses *ὄπλον* here in the proper and original sense—namely, to signify the *ἄσπης* only. And this is implied in the etymology of the word: for the *ὄπλον*, or “thing moved about in defence” (*ἐπω*), and the *ρόπ-αλον*, or “thing brought down heavily to strike” (*ρέπω*), would form the two arms offensive and defensive of the primitive warrior. As then he had spoken before of the *πανσαγία* or *πανοπλία* of this warrior-host, he here takes its two principal parts, the shield and helmet, and says that the Argives came with many shields *by their sides* and with many helmets, as a part of them, *on their heads*. The student of ancient art is aware that the heavy-armed combatants on the Æginetan pediment have only the large shield and helmet, while the bowmen are in mail. See Müller’s *Denkmäler*, I. no. 28. The spears are mentioned immediately afterwards in v. 119. Æschylus expresses the whole equipment of a Greek hoplite in the words: *ἐγχα σταδαῖα καὶ φεράσπιδες σάγαι*.

117. *στὰς—φονώσασιν.*] The *στὰς ὑπὲρ μελάθρων* probably refers to the position of the Argive camp on the Ismenian hill. Struve did not think of this when he proposed to read *πτάς*. The conjecture, of *φονώσασιν* for *φονιάσιν*, which is claimed by both Böckh and Hermann, is undoubtedly required by the sense and the metre, and appears to have existed in the text as read by one of the Scholiasts, who writes: *ταῖς τῶν φόνων ἐρώσαις λόγχαῖς*; for *φονᾶν* is de-

finied by the glossographers as equivalent to φόνου ἐπιθυμεῖν, or ἐτοιμῶς πρὸς τὸ φονεύειν ἔχειν.

124—126. τοῖος—δράκοντι.] It seems to me very surprising that any doubt should be entertained about the meaning of these words. The construction obviously is : τοῖος πάταγος Ἄρεος ἀμφὶ νῶτα [τοῦ αἰετοῦ] ἀντιπάλῳ δράκοντι δυσχείρωμα ἐτάθη. The clatter of the pursuing host was prolonged in the rear of the flying Argives : and as these were represented by the eagle, so the Thebans are described as the dragon or serpent, which had proved his match in the fight. Now this war-clatter, or the onset of a pursuing host which had shown itself ἀντίπαλος in the battle, was a δυσχείρωμα to the defeated army, for the very same reason that made a defeated army itself εὐχείρωτος (*Æsch. Pers.* 458). The word δυσχείρωμα, therefore, which is predicated secondarily, or through ἐτάθη, is well placed before the causative case δράκοντι, and after the epithet ἀντιπάλῳ, which contributes so much to its meaning. For ἀντίπαλος cf. *Æschyl. Sept. c. Theb.* 417 : τὸν αἰὼν νῦν ὠτίπαλον εὐτυχεῖν θεοὶ δοῖεν.

130. χρυσοῦ, καναχῇ θ' ὑπερόπλους.] In the two passages in the *Persæ* of *Æschylus*, in which we find ῥεύμα used to signify the advance of an army, it is coupled with a genitive explanatory of the metaphor : thus, v. 90 : δόκιμος δ' οὔτις ὑποστάς μεγάλῳ ῥεύματι φωτῶν, and v. 414 : τὰ πρῶτα μὲν δὴ ῥεύμα Περσικοῦ στρατοῦ. And although this assistance is less necessary in the case before us, I think it makes the metaphor more picturesque, if we take the genitive χρυσοῦ, which stands so awkwardly in this line, as a complement of the πολλῷ ῥεύματι, which precedes. The epithet πολλῷ merely refers to the common collocation πολὺς ῥεῖ : so in the more direct expression of the metaphor before us in *Æschyl. Sept. c. Theb.* 80 : ῥεῖ πολὺς ὧδε λεῶς πρόδρομος ἱππότας, where the nature of the stream is clearly stated. I believe that the χρυσὸς refers to the helmets which were adorned with this metal ; for while the breast-

plate was chiefly of bronze (whence the epithet χαλκομίτρης), and the greaves of tin, the helmet often had a gold or gilded crest (cf. Hom. *Il.* XVIII. 612), whence the epithet χρυσεοπήληξ. Now as the helmets, and their crests waving backwards and forwards, gave the idea of the fluctuating surface of a stream when an army was advancing in order of battle, it seems to me neither forced nor unpoetical to say, that an advancing army πολὺς ῥεῖ χρυσῶν, or, what is the same thing, προσνίσσεται πολλῶν ῥεύματι χρυσοῦ: cf. Strabo, p. 625: ῥεῖ δ' ὁ Πακτωλὸς ἀπὸ τοῦ Τιμῶλου καταφέρων τὸ παλαιὸν χρυσοῦ ψῆγμα πολύ. On the other hand, I think that καναχή refers to the heavy tramp of the armed multitude, coupled with the clang of their hollow shields against each other: cf. *Il.* XVI. 794, with *Od.* VI. 82. The emendation ὑπερόπλους seems to me required by the sense. All the MSS. have ὑπεροπτίας, over which the correction ὑπερόπτας is written in the oldest Laurentian MS. I consider these corruptions as having been suggested by ὑπερέπτα in the corresponding verse of the *antisystema*. We have other instances in this play of corruptions which have arisen in precisely the same manner. See below v. 606, and elsewhere. Hermann and some others adopt the Laurentian correction ὑπερόπτας; Brunck proposed ὑπεροπλίας; Emper suggests ὑπεροπλήντας; and Böckh has substituted ὑπεροπτείας.

131. βαλβίδων.] Hermann justly remarks, that βαλβίδων “de extremo loco in quo quis consistit, et hic quidem de summa parte muri dicitur.” The prep. ἐπὶ here bears its proper sense with the gen.—i.e. it denotes parallelism at a certain height from the ground.

133. ὀρμῶντα.] Wunder's translation, *aliquem qui parabat*, may be added to the numberless instances of inaccurate syntactical knowledge on the part of professed scholars in Germany. The participle thus placed without the article can never signify *aliquem qui parabat*, but must mean *quum pararet*, scil. he ὅς τότε ἐπέπνει. The antecedent is omitted because the story of Kapanews was well known: the participle itself merely indicates the moment at which the bolt struck him.

133. ἀλαλάξαι.] Schol.: παυωνίσαι.

134. ἀντιτύπα.] I agree with Neue, Wunder, and Dindorf, in adopting Porson's correction of the common reading ἀντίτυπα, which other commentators attempt to defend.

135. πυρφόρος,] I can see no reason for removing the comma after this word. As a secondary predicate it may as well be referred to πέσε, as to ἐπέπνει. See some good remarks in K. O. Müller's *Kleine Deutsche Schriften*, I. p. 310. The reference is to the γυμνὸν ἄνδρα πυρφόρον on the shield of Kapaneus (*Æsch. Sept. c. Theb.* 417), and perhaps to the name of this mythological warrior (Καπανεύς, καπ-νός, κάψω, κάβειρος); and the meaning is, that πυρφόρος as he was, down he went before the mightier fire of Zeus.

135—137. ὅς—ἀνέμων.] For ῥιπαὶ ἀνέμων, see below on v. 904. I think we have here another allusion to the name Καπανεύς; cf. *Æsch. Sept. c. Theb.* 340: ἄλλος δ' ἄλλον ἄγει τὰ δὲ καὶ πυρφορεῖ· καπνῷ χραίνεται πόλισμ' ἅπαν. μαινόμενος δ' ἐπιπνεῖ Λαοδάμας μαινῶν εὐσεβείαν Ἄρης.

139, 140. εἶχε δ' ἄλλα τὰ μὲν—δεξιόσειρος.] I have not scrupled to adopt Böckh's emendation, and I think with him that the τὰ δὲ must be considered as a marginal gloss on ἄλλα, which has crept into the text. The meaning appears to be: "some things happened in one way," i.e. Kapaneus was destroyed by Zeus, as the chorus has just mentioned: "but mighty Ares, acting as an additional horse on the right, where his aid was most required, bestowed other things, in the way of a rough handling, on others," i.e. our warriors, with the assistance of the god of war, gained the victory in other parts of the field. I cannot agree with some of the commentators in thinking that εἶχε is here used in the sense of ἐπέιχε. It appears to me to be merely the verb of relation, as in *Æsch. Sept. c. Theb.* 799: καλῶς εχει τὰ πλείστ' ἐν ἐξ πυλώμασιν· τὰς δ' ἐβδόμας κ.τ.λ. For the phrase ἄλλη

ἔχει, cf. *Philoct.* 22 sq.: σήμαιν' εἴτ' ἔχει χώρον πρὸς αὐτὸν τόνδε γ' εἴτ' ἄλλη κυρεῖ—for σήμαινε εἴτε οὕτως ἔχει εἴτε ἄλλη.

Στυφέλιζω, from στυφελός, or στυφλός (a synonym for χέρσος, τραχύς, σκληρός, χαλεπός, *Schol. Apoll. Rhod.* II. 1007. cf. *infra*, v. 250), is used by Homer to signify the infliction of hard blows with stones, spears, or other weapons, (*Il.* V. 437; VII. 261; XII. 405; XVI. 774.) Whence στυφελός is an epithet of a warrior: *Æsch. Pers.* 80: ὄχυροῖσι πεποιθὸς στυφελοῖς ἐφέταις.

Böckh, and after him Wunder, understand the first part of the compound δεξιόσειρος, as referring to δέξιος Ἄρης, *Mars adjutor*. I think this unnecessary. The Greeks used to place the strongest horse on the right side, and as an outrigger, because in the δρόμος the gallop went to the left about (see Hermann *Opuscula*, Vol. I. p. 69). And as σειραφόρος signifies "an assistant" in general (*Æsch. Ag.* 850), δεξιόσειρος would mean "an assistant on the right hand, where he was most needed." Now the Greeks in battle were always anxious to be covered on the right side (see *Thucyd.* V. 71). Consequently, there is a double propriety in the metaphor. See below on vv. 291, 662.

The person who stood on the right hand of the chorus was called δεξιοστάτης, (cf. *Pollux, Onom.* II. 161; IV. 106). As there was an intimate connexion between the arrangements of the chorus and the phalanx, it is by no means improbable that this name, as well as παραστάτης, was applied to soldiers in battle. If so, the full force of the compound δεξιόσειρος would at once be felt by any one of the original audience.

141. ἑπτα λοχαγοί.] It would seem from this that Sophocles did not reckon Kapaneus among the seven. But see Wunder on *Æd. Col.* 1308 sq.

143. Ζηνι—τέλη.] Böckh rightly remarks, that we must not understand weapons hung up as an offering in the temple, but πανοπλῖαι arranged as trophies, as appears from the phrase Ζηνι τροπαίῳ. I would venture to suggest that they decorated the scene in this Tragedy.

144. πλὴν τοῖν στυγεροῖν.] As each was victorious, there was no one to offer up the trophy to Zeus. This shows the true force of the *δικρατεῖς λογχάς*, which Brunck rightly translated *utrinque victrices*. Passow makes a strange blunder, when he supposes that the reference is to large spears hurled with both hands. As we shall see directly, they did not throw, but thrust at one another.

145. καθ' αὐτοῖν.] Above on v. 56.

146. λογχάς στήσαντε.] It will be observed that the poet makes his combatants thrust at one another with their lances, according to the fashion of soldiers in his own time, and according to the plan recommended by Nestor to his chariot-warriors, *Il.* IV. 306, 7. Similarly, Virgil departs from the Homeric type in many respects. The word *foiné*, which I have introduced in the translation, was commonly employed in our language to express the push of the pike or spear, at a time when these weapons were in constant use: e. g. Berner's *Froissart*, Vol. II. c. 317: "they began to *foine* with spears, and strike with axes and swords." Chaucer, *Knight's Tale*, v. 1656:

"And after that with sharpe speares strong,
They *foinden* eche at other wonder long."

Mort d'Arthur, Part I. c. 134: "they went to battle again, tracing, racing, and *foining*, as two boars."

147. κοινοῦ θανάτου.] Above v. 1.

149. ἀντιχαρεῖσα.] "Sharing in her joy and congratulating her upon her success." Schol.: ἴσον αὐτῇ χαρεῖσα. On the personification of places, see *ad Pind.* O. III. 9, VI. 84; and Böckh on the latter passage for the epithet *πολυάρματος*.

153. ἐλελίχθων.] i. e. with dancing, as the Scholiast rightly explains it.

155—161.] Κρέων—συννυχίαις.] As I believe with Böckh that this antisystem should agree in number of lines

with the last system of anapaests, and as I think the supplement which he has introduced is as likely as any other to convey the intended meaning of the poet, I have allowed it to appear in the text, and have expressed it in the translation. On the synizesis in *κρέων*, the student may consult Dindorf *ad Œd. Col.* 1073.

158. *τίνα δὴ μῆτιν ἐρέσσω.*] With Hermann, I prefer the interrogative here. That Kreon had *some* plan was clear from his convocation of the Gerusia. For *ἐρέσσω*, see below on v. 231.

159, 160. *ὅτι σύγκλητον τήνδε γερόντων προὔθετο λέσχην.*] The Prytanes at Athens were said *προθεῖναι ἐκκλησίαν*, not *προθέσθαι*. But Kreon, as a sovran ruler, could call a meeting, not to hear *their* suggestions, but to communicate *his* will, and therefore would naturally use the middle voice with that distinction of meaning, which is well known in the opposition between *θεῖναι* and *θέσθαι νόμον*. In Lucian's *Necyomantia*, c. 19, we find the following obvious discrimination of *προθεῖναι* and *προθέσθαι*: *οὐ γὰρ οἶδ' ὅπως, περὶ τούτου λέγειν προθέμενος, παμπολὺ ἀπεπλανήθην ἀπὸ τοῦ λόγου· διατρίβοντος γάρ μου παρ' αὐτοῖς, προὔθεσαν οἱ πρυτανεῖς ἐκκλησίαν περὶ τῶν κοινῇ συμφερόντων*. Hemsterhuis concludes an excellent note on these words by a reference to the passage in the text. "Nunc liquido patet unde duxerit Sophocles in *Antig.* 165: *ὅτι σύγκλητον—πέμψας*: *solemne est ingeniosissimo poetæ phrases a suæ gentis moribus derivatas aliorum apte traducere: cui, præter illud προθέσθαι λέσχην, hisce lectis non statim ἐκκλησία σύγκλητος in memoriam venit? neque obscurum est perito linguæ Græcæ, quare cùm in superioribus exemplis προθεῖναι conspiciatur, ipse medium usurparit.*" The commentators ought to have remarked, that, by using *λέσχη*, instead of *βουλή*, the poet has told us that this was a private conference, and not a public convocation. The inconsiderable number of persons in the chorus partly implied this: it is expressly stated below, in v. 164, that this was a very select council; and it appears from v. 821 that they

were the wealthy men of Thebes—the *ἀνακτες*, as they are termed in v. 955. The *κοινῷ κηρύγματι πέμψας* is explained by the *πομποῖς ἔσται ἀϊκέσθαι* of v. 164, and implies that a message was sent to each of them. Cf. for *πομπός*, *Æd. T.* 289, *Æd. Col.* 70, and for *κοινός*, *Phil.* 1130, *Æd. Col.* 61. By *κήρυγμα*, he does not mean a public proclamation in the market-place, but the herald's summons at the house of each of the elders. Similarly, the members of the Roman *curiæ* were summoned by the thirty lictors of the *curiæ*, and the *comitia curiata* were thence termed the *comitia calata*, "the called or summoned assembly," in contradistinction to the *comitia centuriata*, which were convened by the sound of trumpet. In general, it is to be observed that *κήρυξ* and *κηρύσσω* refer to a call by the voice (cf. *γῆρυς*, *κράζω*, *κραυγή*, &c.), as distinguished from any other means of summoning. It is worthy of remark, that in the passage in the book of *Daniel*, in which the Greek is seen through a very transparent covering, the borrowed term *קִרְיָץ* (*κήρυξ*) is placed by the side of the genuine Semitic *קָרָה* (III. 4), with which it has an undoubted affinity. The aphel verb which occurs in *Dan.* V. 29, is clearly nothing more than a derivation from this foreign root. If there were no other Greek words in *Dan.* III. 4, we might compare the Sanscrit *Krus* and the Zend *Khresio*, which are adduced by Gesenius.

162. *πολλῷ σαλπ—πάλιν.*] The phrase *σάλψ σείσαντες* is well illustrated by *Æd. T.* 22; *Plut. Phoc.* c. III. *Fab. Max.* c. XXVII., which are cited by Wex. The verb *ὀρθόω* here and v. 166, and the secondary predicate *ὀρθῆς* in v. 190, are borrowed from the same reference to a ship, which is called *ὀρθή* when it does not heel over to either side. With the Greek rowing-galleys, no less than with our steamers, it was very desirable to maintain the proper trim.

174. *γένους κατ' ἀγχιστεία.*] The more common *ἀγχιστεία* is thus explained by the author of the *λέξεις ῥητορικαί* (*Bekker. Anecd.* p. 413): *ἀγχιστεία: συγγένεια. καὶ ἀγχιστεῖς οἱ ἀπὸ ἀδελφῶν καὶ ἀνεψιῶν καὶ θείων*

κατὰ πατέρα καὶ μητέρα ἐγγυτάτω τοῦ τελευτήσαντος. οἱ δὲ ἔξω τούτων συγγενεῖς μόνον. οἱ δὲ κατ' ἐπιγαμίαν μιχθέντες τοῖς οἴκοις οἰκεῖοι λέγονται. And yet Thucydides says (I. 9) κατὰ τὸ οἰκεῖον of the very relationship referred to in the text—that between Atreus and Eurystheus. In Pindar (*P.* IX. 64), and Æschylus (*Agam.* 237), ἄγχιστος signifies merely “nearest at hand to protect,” like the *præsens numen* of the Romans: cf. *Æd. T.* 919. In this sense I have introduced the word in v. 939 infra.

176. ψυχὴν τε καὶ φρόνημα καὶ γνώμην.] It would be an injustice to Sophocles to suppose that he used these three words as idle synonyms. The connexion by means of τε καὶ shows an intimate union; but there is still a difference, which it was important to mark. By ψυχὴ is meant the fabric of a man's mind and character; by φρόνημα, that mind as it manifests itself in the general tenour of his outward actions, especially in relation to politics; and by γνώμη, the dogmatical expression of the meaning in words; so that φρόνημα and γνώμη are distinct and successive manifestations of the ψυχὴ—the former being the προαίρεσις or *will*, a unity of which contributes to the formation of a political party, and which by itself regulates the enactments of a ruler: and the latter being the *meaning* or *sentiment*, which expresses in words, or justifies to the reason, that which is already felt to be a sufficient motive for the will and choice. See above, v. 169, below, v. 207, for φρόνημα. The whole speech, as an exposition of the φρόνημα which springs from the ψυχὴ of Kreon, is his γνώμη. For ἐκμανθάνω cf. Eurip. *Med.* 220: ὅστις, πρὶν ἀνδρὸς σπλάγχχον ἐκμαθεῖν σαφῶς στυγεῖ δεδορκώς.

178. ἐμοὶ γάρ.] The particle γάρ, and in prose γοῦν, are frequently used thus at the beginning of a narrative or exposition: see below, vv. 238, 405, 983. The English particle “for” is rarely an adequate representative of γάρ. Our phrases “in fact,” “the fact is,” “in point of fact,” “if you come to that,” &c., are much better equivalents in very many cases.

185—190. οὐτ' ἂν σιωπήσαιμι—ποιοῦμεθα.] There

is a parallelism in this passage, which has not, I think, been sufficiently noticed: Kreon says that he would not purchase his own *safety* by winking at that which would bring mischief on his people: and that he would not select a *friend* from among the enemies of his country: for that our *safety* depends on the security of our country, and that *friends* are naught, except when our native land is in prosperity. Emper has pointed out the proper interpretation of ἀντὶ τῆς σωτηρίας. For although there is nothing in the words themselves to prevent us from referring the σωτηρία to the same object as the ἄτη (cf. *infra* v. 314, 439), it is clear that Kreon is here opposing the individual σωτηρία to the public ἄτη, and is arguing for the fact that no individual is really safe unless his country is so likewise: for ἢ ὃ ἐστὶν ἢ σώζουσα. The article, in τὴν ἄτην and τοὺς φίλους, must not be neglected. By τὴν ἄτην is meant *the* mischief which always comes upon the citizens of a free state, when a man, through fear of his ἐταῖροι, or intimate associates, acquiesces in their corrupt or seditious designs: and τοὺς φίλους implies that those are not friends, in any true sense of the term, whose friendship tends to an interference with the state's equilibrium. For the nautical sense of σώζω, σωτηρία, I may refer to my note on Pind. *O.* VIII. 20—27.

196. ἐφαγνίσαι.] This is, no doubt, the true reading. I believe the word refers to honours paid at the tomb *subsequently* to the regular sepulture—those ἐναγίσματα τῶν κατοικομένων which Pindar calls αἰμακουρίαι, *O.* I. 90. See above on v. 25.

205, 206. εἴαν δ' ἄθαπτον—ιδεῖν.] There is no good reason for the alteration αἰκιστόν τ', or for the reading αἰκισθέν τ'. The construction is, αἰκισθέντα ἰδεῖν δέμας πρὸς οἰωνῶν καὶ πρὸς κυνῶν ἐδεστόν.

208. προέξουσ'] Hermann proposes προσέξουσ', with what signification it is difficult to see. The hiatus may be excused by the aspirate: cf. αὐτοέντης. Sophocles makes Kreon represent any honour paid to Polyneikes as a diminution of those due to Eteokles: below v. 512.

212. τὸν—πόλει.] Dindorf proposes *καὶ τὸν εὐμενῆ*. I agree with Hermann, Wex, and Böckh, that no alteration is necessary.

213. νόμφ—σοι.] Böckh thinks that the omission of either *που* or *γε* will be detrimental to the ethos of this passage. He conceives that the Chorus is intended to express dissatisfaction coupled with a sort of gentle irony. It appears to me, that this is quite inconsistent with the tenour of the play, so far as the Chorus is concerned. From first to last the elders not only admit, but maintain, the authority of the king. The vulgate *παντί που τ'* is obviously corrupt. Hermann writes *παντί πάντ'*, which is harsh. Erfurdt suggests *πού γ'*, which is not a Greek collocation. I agree with Dindorf, that *τ' ἔνεστι* should be changed into *πάρεστι*; and I have ventured upon a further change of *παντί που* into *πανταχοῦ*. In the first place, the collocation *πάρεστι χρῆσθαι νόμφ*, without the addition of *παντί*, appears to me most in accordance with the spirit of the Greek language: cf. *Trach.* 60: *ὥστ' εἰ τί σοι πρὸς καιρὸν ἐνέπειν δοκῶ, πάρεστι χρῆσθαι τάνδρ' τοῖς τ' ἐμοῖς λόγοις*. Then, in an admission of Kreon's authority, the adverb *πανταχοῦ* or *πανταχῇ* is strictly in its place. In v. 625 *infra*, we have in this sense: *ἦ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι*; In the passage before us, the reading *που* points to an original *πανταχοῦ*. In the *Ajax*, 1348: *ὥς ἂν ποιήσης πανταχοῦ χρηστός γ' ἔσει*, we find the various reading *πανταχῇ*. In the following we find only *πανταχοῦ*; *Ajax* 1252: *ἀλλ' οἱ φρονούντες εὖ κρατοῦσι πανταχοῦ*. *Phil.* 1041: *νικᾷν γε μέντοι πανταχοῦ χρῆζων ἔφυν*. And there can be no doubt that although *πανταχῇ* might be used in the same, or a very similar sense, *πανταχοῦ* is strictly the more appropriate adverb.

215. *ὥς ἂν σκοποὶ νῦν ᾗτε*] I am surprised that any scholars should be found to whom Dindorf's emendation *πῶς ἂν σκοποὶ νῦν εἴτε*; could appear even probable. That such a strong expression of a wish should proceed from the sovran ruler, is quite inconsistent with the general accuracy of this

poet. The collocation *ὥς ἂν* with the subjunctive is by no means uncommon, and though there is a good deal of syntactical refinement in its usage, every Greek scholar is aware that in a final sentence it indicates an *eventual* conclusion—one in which an additional hypothesis is virtually contained: e. g. *Æschyl. Prom.* 670—672: ἐξελθε πρὸς Δέρνῃς βαθὺν λειμῶνα, κ.τ.λ. *ὥς ἂν τὸ Δῖον ὄμμα λωφήσῃ πόθου*, “in order that the eye of Jove may, *as in that case it will*, be freed from passion.” *Soph. Electr.* 1495, 6: *χώρει δ' ἐνθα περ κατέκτανες πάτερα τὸν ἄμὸν, ὥς ἂν ἐν ταύτῳ θάνῃς*, “in order that you may, *as by going there you will*, die in the very place where you murdered him.” (Hermann's note on this passage seems to me very surprising.) Now the only difference in the case before us is, that the main verb is omitted. If the Chorus had asked Kreon:

τί δ' ἔστιν, ἀνθ' οὗ τόνδ' ἀνήλωσας λόγον;

the answer in the text would be quite in accordance with the common usages of the language: “in order that you may, as by having heard my words you will, be careful to see to their observance by others.” But this or a similar basis for the sentence being fully implied in the tenour of what has preceded, its omission need not offend here any more than in *Æsch. Choeph.* 981: *ὥς ἂν παρῇ μοι μάρτυς ἐν δίκῃ ποτέ*, where I think there is, properly speaking, an omission of the antecedent clause. Cf. *Thucyd.* VI. 91. On the whole, I conceive that there are only three modes of dealing with this passage, in which a scholar can acquiesce: (1.) the supposition that a line has fallen out, in which the Chorus asked why they had been summoned; (2.) the supposition that Kreon is interrupted by the Chorus, who mistake his use of the word *σκοποί*; (3.) the supposition that the subjunctive with *ὥς ἂν* has here an imperative force, the antecedent clause being implied. As I consider this the most reasonable supposition, I have merely changed *νῦν* into *νυν*, a change which the second supposition would also demand.

222. τὸ κέρδος.] For the agency here attributed to κέρδος, “the love of lucre,” cf. *Pind. P.* III. 54, *N.* IX. 33.

225. φροντίδων ἐπιστάσεις.] Cf. Plutarch. *de Profect. Virt. Sent.* 76, c: οὕτως ἂν τις ἐν φιλοσοφίᾳ τὸ ἐνδελεχὲς καὶ τὸ συνεχὲς τῆς πορείας καὶ μὴ πολλὰς διὰ μέσου ποιούμενον ἐπιστάσεις, εἴτ' αὖθις ὁρμὰς καὶ ἐπιπηδήσεις, ἀλλὰ, κ.τ.λ. τεκμήριον ἑαυτῷ ποιήσαιτο προκοπῆς. Plato *Resp.* VI. p. 511, v: τὰς ὑποθέσεις ποιούμενος οὐκ ἀρχὰς ἀλλὰ τῷ ὄντι ὑποθέσεις, οἷον ἐπιβάσεις τε καὶ ὁρμὰς. The plural ὁδοῖς, which follows, shews that he is speaking of a number of fresh starts, or recommencements of one and the same journey.

231. τοιαυθ' ἐλίσσων—ταχύς.] This emendation, which Erfurdt and Hermann have derived from the Scholiast, seems to me necessary. The common reading, βραδύς, is obviously a marginal gloss. It may be perhaps as well to remark, that ἐλίσσων refers to the thoughts, and not to the turns, which the Sentinel took on his journey; compare *Ajax*, 351: ἄλιον ἐλίσσων πλάταν, with v. 158 supra: τίνα δὴ μῆτιν ἐρέσων.

233, 234. τέλος γε μέντοι—ὅμως.] For ἐνίκησεν (sc. ἡ γνώμη) see below v. 274. *El.* 245. The words which follow have not found favour in the eyes of some of the critics. Wunder would read σοί τ' εἰ, or κεῖ σοι. Emper proposes ὡς, κεῖ τὸ μὴδὲν ἐξερω, φράσων ὅμως. I think that the vulgate is genuine, and that it is sufficiently supported by the passage which Erfurdt quotes from the *Æd. T.* 545, 6: λέγειν σὺ δεινός· μανθάνειν δ' ἐγὼ κακὸς σοῦ. δυσμενὴ γὰρ καὶ βαρύν σ' εὖρηκ' ἐμοί. The terror of the Sentinel, and the anger of Œdipus, justify this emphatic position of the personal pronoun. Cf. infra v. 681: τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ λόγοις τοιούτοις οἷς σὺ μὴ τέρψει κλύων.

235. δεδραγμένος.] One MS. has πεπραγμένος: others, πεφραγμένος, for which Dindorf has substituted the Attic form πεφαργμένος. The Scholiast obviously read δεδραγμένος, a strong metaphorical word, well adapted to the character of the speaker. The later writers seem to use the word in very much the same signification, and it must have extended its

applications in the ordinary language of Athens, in which the commonest coin, the δράχμη, was so called because it was a handful of κέρματα, i. e. ὀβολοί. Cf. Herod. III. 13 : ταύτας (τὰς μνέας) δρασσόμενος ἀντοχειρίῃ διέσπειρε τῇ στρατιῇ.

241. εὖ γε—κύκλω.] I have adopted the correction στεγάζει, which Emper has suggested, of the vulgate στοχάζει. The latter has no signification which suits the context: the former, which means “you roof yourself in,” or “cover yourself over-head,” is the proper correlative to ἀποφάργνυσαι κύκλῳ, “you surround yourself with a hedge.” In the next line, I have given νέον its common euphemistic force.

253. ὁ πρῶτος—ἡμεροσκόπος.] This is a note of time. The day-watches had just commenced, for it was shortly after sun-rise.

259, 260. λίγοι—φύλακα.] The participial sentence is a secondary predication, or explanatory apposition to the main verb. It is, in fact, equivalent to an adverb. Cf. *Æsch. Prom.* 200. *Eurip. Bacch.* 1084, where see Elmsley.

260. καὶν ἐγίγνετο.] The imperfect is used here instead of the aorist, because, in the eagerness of his narrative, the Sentinel reproduces the scene, and represents it as going on. Consequently, he has used the imperfect or present throughout, instead of the aorist, which is the regular historical tense. Similarly, in a shorter clause, *Æd. Col.* 272 (cf. 952):

καὶ τοι πῶς ἐγὼ κακὸς φύσιν,
ὅστις παθὼν μὲν ἀντέδρων, ὥστ' εἰ φρονῶν
ἐπρασσον, οὐδ' ἂν ὥδ' ἐγινόμην κακός.

The other passages which Neue quotes (*ad Æd. Tyr.* 125), and which present an aorist in the apodosis, are not to the point. He might have found one precisely similar in Thucyd. I. 75 : καὶ γὰρ ἂν αἱ ἀποστάσεις πρὸς ὑμᾶς ἐγίγνοντο.

263. ἀλλ' ἔφευγε μὴ εἰδέναι.] The common reading inserts τὸ before μὴ. This is not required by the sense, and spoils the metre. As it is clear that the imperfect must stand, it seems much better to omit the article, than to substitute the aorist. The poet has here used φεύγω, which commonly signifies "to be defendant in a suit," as opposed to διώκω, in the sense of ἀρνούμαι, or "to put in a plea." In the same sense the word is used by Æschyl. *Suppl.* 393 :

δεῖ τοι σὲ φεύγειν κατὰ νόμους τοὺς οἴκοθεν
ὥς οὐκ ἔχουσι κύρος οὐδὲν ἀμφὶ σοῦ.

Demosth. *adv. Aph.* p. 813, § 1 : ἐπειδὴ δ' οὗτος τοὺς μὲν σαφῶς εἰδότας τὰ ἡμέτερα ἔφυγε μηδὲν διαγινῶναι περὶ αὐτῶν. These passages, which are quoted by Wex, sufficiently justify the construction, and although the repetition of εἰς τις, through οὐδεὶς, may seem a little harsh, it is not without precedent; and there certainly does not appear to be any necessity for the emendations ἐφλεγε for ἔφευγε, or ἐπεῦκτο for ἔφευγε τό, proposed by Hermann and Bergk, or for Dindorf's insertion of πᾶς before ἔφευγε, and his omission of εἰδέναι at the end of the line.

269, 270. ἐς πέδον κάρα νεῦσαι.] Not that they threw themselves on the ground like Oriental mourners, but merely that they hung their heads—a sign of embarrassment, which has been ingeniously expressed by Tennyson in his new poem, *The Princess*, p. 26 :

"At those high words, we, conscious of ourselves,
Perused the matting."

See below, v. 439.

280. πρὶν ὀργῆς καὶ με.] With many of the commentators, I have adopted Seidler's correction of the common reading κάμε. The καὶ throws an emphasis on ὀργῆς.

289. ἀλλὰ ταῦτα—ἐμέ.] In these lines there are several points which previous Editors have overlooked. In the first place, the καὶ πάλαι has seemed to one of them inconsistent with the short duration of time which had elapsed

since Kreon came to the throne. But *πάλαι* does not imply of necessity any particular lapse of time. The Chorus had just used the same adverb to express a short cogitation (above v. 275). The *ἄνδρες πόλεως* are the *ἄστοί, δημόται*, or lower citizens: see below v. 681, and cf. Pind. *P. I.* 84: *ἄστῶν ἀκοὰ κρύφιον θυμὸν βαρύνει*¹. *P. XI.* 30: *ὁ δὲ χαμηλὰ πνέων ἄφαντον βρέμει*. The adverb *δικαίως* is used here in a sense which has escaped the commentators, but which I have expressed in the version, and have explained in the *New Cratylus* (p. 371). Lastly, *ὡς στέργειν ἐμέ*, does not refer to the filial affection of the people for their King, but to Kreon's approbation of the sentiments and conduct of the lower orders. For the meaning of the verb, see above v. 273, and *Phil.* 456: *τούτους ἐγὼ τοὺς ἄνδρας οὐ στέρξω ποτε*; and for the post-position of the subject *ἐμέ*, see Eurip. *Hecub.* 730: *σὺ δὲ σχολάζεις ὥστε θαυμάζην ἐμέ*. *Æsch. Pers.* 513: *ὡς στένειν πόλιν Περσῶν ποθοῦσαν φιλάτην ἥβην χθονός*. Any other way of construing these words seems to me impossible. Kreon merely says that he would have liked them to be implicitly obedient; for their love he cared nothing: *oderint, dum metuant*, is the tyrant's motto. For the force of *ὡς* c. infin. vide infra v. 303, and the passage quoted above from the *Persæ*.

303. *χρόνῳ ποτ'—δίκην.*] The King says that they have at last brought their dislike to an overt act, which will ensure their punishment. The *χρόνῳ ποτε* belongs therefore to *ἐξέπραξαν*, of which the effect is *ὡς δοῦναι δίκην*.

318. *ῥυθμίζεις.*] For this use of the word, see Blomfield's *Glossar. in Prom.* 249.

320. *ἄλημα.*] With most of the Editors, I have adopted

¹ The poet means: "not only is prolixity tiresome in all matters, but it is especially so when another's glory is being proclaimed in the hearing of his fellow-citizens of the lower orders." I cannot but think that *ἄστῶν* here is governed by *κρύφιον θυμὸν*: for the *ἀκοὰ* is clearly the glory of Hiero (cf. v. 90), and *ἄστοι* are the lower citizens (cf. *P. III.* 71), who were generally envious (cf. *O. VI.* 7.)

Schneider's suggestion, that Sophocles wrote ἄλημα here, as in the *Ajax*, 381, 389, and not the vulgate λάλημα. The Scholiast translates the word in this passage just as he translates ἄλημα in the *Ajax*, and the context requires it.

324. κόμψευε.] Ruhnken has sufficiently illustrated the use of this word (*ad Tim.* p. 154), which here refers to the Sentinel's punning refinements on δοκεῖ, δοκεῖν, and δόκησις. An English writer, who was celebrated for τὰ κομψὰ ταῦτα, εἴτε ληρήματα χρὴ φάναι εἶναι εἴτε φλναρίας, has used the verb "to prate," as their best description: "he would be bold with himself, and say, when he preached twice a day at St. Giles', he *prated* once." Buckeridge's *Funeral Sermon on Bishop Andrewes*, p. 295. *Lib. Angl. Cath. Theology*. And with reference to the ἄλημα of v. 320, this verb very appropriately expresses the egotistical vulgarity of the special-pleading coxcomb. So in the *Pursuits of Literature*, the notorious egotism of Lord Erskine is similarly described:

Octavius. This of yourself?

Author. 'Tis so.

Oct. You're turn'd plain fool,

A vain, pert *prater* of the Erskine school.

332—373. *First Stasimon.* The metres are as follows:

στροφὴ ἁ.

1. ˊ ˘ ˘ || ˊ ˘ | ˊ ˘ | — ||
2. — — || ˊ ˘ ˘ || ˊ ˘ | — ||
3. ˊ ˘ || ˊ ˘ ˘ || ˊ ˘ | — ||
4. — — || ˊ ˘ ˘ | ˊ ˘ | — ||
5. — || ˊ ˘ || ˊ ˘ ˘ | ˊ — ||
6. ˘ || ˊ ˘ | — ˘ | ˊ ||
7. ˘ || ˊ ˘ | — ˘ | ˊ ˘ | — — ||
8. ˊ ˘ ˘ | ˊ ˘ ˘ | ˊ ˘ ˘ | ˊ ˘ ˘ ||
9. ˊ ˘ ˘ | ˊ ˘ ˘ | ˊ ˘ ˘ | ˊ ˘ ˘ ||
10. — — || ˊ ˘ | — ˘ | ˊ ˘ ||

στροφὴ β'.

1. - || ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ||
2. ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ||
3. ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | - - ||
4. ˘ || ˘ ˘ | - || ˘ ˘ | - ||
5. ˘ || ˘ ˘ | - || ˘ ˘ | - ||
6. ˘ ˘ ˘ | ˘ ||
7. ˘ || ˘ ˘ ˘ | - ˘ | ˘ ˘ | - ||
8. ˘ || ˘ ˘ | - || ˘ ˘ | - ||
9. ˘ ˘ | - ˘ | ˘ ˘ | - ||
10. ˘ || ˘ ˘ | - ˘ | ˘ ˘ | - ||
11. ˘ ˘ | - - ||

The whole of this ode should be scanned as dactylico-trochaic. It seems to me most unreasonable to suppose that iambic rhythms should find a place in such a scheme: and instead of imagining, with Dindorf, iambic verses mixed up with cretics, trochees, and Bacchei, I have merely marked the anacrusis in στρ. α. 5, 6, 7. στρ. β. 4, 5, 7, 8, 10. That universal metre, the Saturnian, may teach us that the anacrusis is most properly in its place at the beginning of trochaic rhythms (see *Varronianus*, p. 173 sqq.). Στρ. α. 8, 9, 10, may be considered as a dactylic octameter resting on a spondee, and followed by a trochaic tripod.

332. πολλά τὰ δεινά.] Some years ago I suggested (*ad Pind. O. I. 28*), that it would be as well to make πολλά the subject here, as it is in the passage of Pindar, because it seemed more natural that δεινά should be the subject as δεινότερον is. In this conjecture, I now see, I had been anticipated by Neue, who is confidently followed by Wunder. I should not have thought it worth while to alter the text, even if there were any great force in the reasons mentioned

above. But there seems to be truth in what Emper says, that if we translate καὶ by *und doch*, "and yet," the inversion of the propositions will give greater emphasis to the passage. For the meaning of δεινός here, the student may compare *infra* 1013: βροτῶν χοὶ πολλὰ δεινοί, with the definition in Aristotle, *Eth. Nic.* VI. 12. § 9: ἔστι δὴ τις δύναμις ἣν καλοῦσι δεινότητα κ.τ.λ. ἂν μὲν οὖν ὁ σκοπὸς ἦ καλός, ἐπαινετὴ ἔστιν, κ.τ.λ.

340. ἰλλομένων ἀρότρων.] The Aldine and one of the MSS. have παλλομένων, which appears to me unintelligible. I am unable to see any difficulty in the text according to the above reading, which I consider indisputably genuine. The sense is suggested by the word πολεῦων which follows, and the words before us must mean, "as the ploughs are being moved backwards and forwards in a zig-zag course," alluding, naturally, to the continuance from furrow to furrow; from which the Greeks derived their phrase, "to write as the oxen turn" (βουστροφηδὸν γράφειν i.e. ἐπ' ὁμοίως τοῖς ἀροτριῶσι βουσί τὰς ἀντιστροφὰς ποιῇ τις. Hesych.). That ἴλλω may be used in this sense, is clear from the line in Nicander quoted by Buttman, (*Lexil.* II. 156): φεῦγε δ' αἰεὶ σκολήν τε καὶ οὐ μίαν ἀτραπὸν ἴλλων, with which we might compare Virgil's description of the flight of Turnus, *Æneid* XII. 742, 743:

Ergo amens diversa fuga petit sequora Turnus,
Et nunc huc, inde huc, incertos implicat orbes.

And another passage, (*Ibid.* XII. 482):

Haud minus Æneas tortos legit obvius orbes
Vestigatque virum, et disiecta per agmina magna
Voce vocat—

might be used to explain Xenophon's phrase, (*Venat.* VI. 15): αἱ δὲ [κύνες] ὑπὸ χαρᾶς καὶ μένους προΐασιν ἐξίλλουσαι τὰ ἵχνη, ὡς πέφυκε, διπλᾶ, τριπλᾶ, προφορούμεναι παρὰ τὰ αὐτά, διὰ τῶν αὐτῶν ἐπηλλαγμένα, κ.τ.λ. Buttman's opinion seems to have coincided with this: but he speaks doubtfully, and quotes nothing in support of his suggestion, except the line from Nicander.

340. ἵππειῳ γένει πολεύων.] I prefer πολεύων, the *constructio ad sensum*, to πολεῦον, which agrees more strictly with τοῦτο. Immediately afterwards we have ἀμφιβαλῶν. By the ἵππειῳ γένει the Scholiast rightly understands not horses, which were rarely used with the plough, but mules, which were preferred for that employment in very ancient times; he says: ἵππειῳ γένει πολεύων· ταῖς ἡμίονοις

αἱ γάρ τε βοῶν προφερέστεραι εἰσιν
ἐλκόμεναι νειοῖο βαθείης πηκτόν ἄροτρον.

(*Il.* X. 352). He adds τινὲς δὲ καὶ ἵπποις χρῶνται εἰς ἀροτρισμόν; but the training of the *horses* for the yoke is not mentioned till afterwards, v. 350. In the same way as Sophocles has here shrunk from mentioning the mule, Simonides addressed the victorious mules of Leophron as “the daughters of storm-footed steeds” (χαίρετ’ ἀελλοπόδων θύγατρες ἵππων. *Fragm.* 13. Bergk.).

342. κουφονόων.] The credit of this certain emendation is due to Brunck. We have below, v. 610, ἀπάτα κουφονόων ἐρώτων. The reader of the *Phædrus* does not need to be told, that, in the language of Sophocles and Plato, words referring to the use of wings are employed to denote the purpose of the mind; especially in regard to the fluctuating emotions of love (See *New Cratylus*, p. 68). Here we have the converse metaphor; or rather that, which gave occasion to the metaphor in the other case, is here used in the reversed application: wings expressed the light-mindedness of man, therefore light-mindedness is made an epithet of the winged birds. See Aristoph. *Aves*, 168—170:

ὁ Τελέας ἐρεῖ ταδί·
ἄνθρωπος ὄρνις ἀστάθμητος πετόμενος,
ἀτέκμαρτος, οὐδὲν οὐδέποτ’ ἐν ταυτῷ μένων.

With which compare the *Funeral Service*: “he *fleeth* as it were a shadow, and never *continueth* in one stay.” The compound “flighty-purposed,” by which I have rendered κουφόνους is derived from Shakspeare, *Macbeth*, Act IV. Sc. 1:

"The *flighty purpose* never is o'ertook
Unless the deed go with it."

The words *φῦλον* and *ἔθνος* are used here with a covert reference to their employment as political terms, denoting classes in a state.

343. *θηρῶν—ἔθνη.*] Cf. Aristot. *Eth. Nic.* VIII. 1, § 3: τοῖς πλ. τῶν ζώων καὶ τοῖς ὁμοέθνεσι πρὸς ἄλληλα.

350. *ὀχμάζεται—ζυγῶν.*] This emendation, which Franz sent to Böckh, is referred by Wolff (in the *Zeitschrift für Alterthumswissenschaft*, 1846, p. 746,) to Schöne (*Allg. Schulztg.* 1833, II. p. 948); and I agree with Emper in thinking it by far the most probable of those which have been proposed. Phavorin. p. 1406: κυρίως δέ ἐστιν ὀχμάσαι τὸ ἵππον ὑπὸ χαλινὸν ἀγαγεῖν ἢ ὑπὸ ὄχημα. So Eurip. *El.* 817: ὅστις ταῦρον ἀρταμεῖ καλῶς ἵππους τ' ὀχμάζει. The middle here has its proper force. *Antholog. Palat.* IX. No. 19: νῦν κλοῖψ δειρὴν πεπεδημένος, οἷα χαλινῷ καρπὸν ἐλᾷ Διοῦς ὀκρίονεντι λίθῳ.

352. *καὶ φθέγμα καὶ ἠνεμόεν φρόνημα καὶ ἀστυνόμους ὀργάς.*] Most students of Sophocles have sought in vain for a precise and consistent explanation of these words. Without discussing the opinions of previous commentators, whether I partially agree with, or wholly differ from, their views, I will state what appears to me the meaning of the poet. In speaking of the *δεινότης* or *power* of man, he enumerates the following exemplifications of it: (1) navigation: (2) agriculture: (3) fowling, hunting, and fishing: (4) domestication of wild cattle, and taming and training the ox and the horse: (5) the three particulars in the verses before us: (6) architecture: (7) medical skill. In such a complete specification, it seems scarcely possible that a highly educated Athenian would omit: (a) language applied to poetry and oratory: (b) speculative reasoning or philosophy: and (c) political science. And I believe that these are the three particulars here mentioned as *φθέγμα*, *ἠνεμόεν φρόνημα*, and *ἀστυνόμοι ὀργαί*. The first word,

φθέγμα, has no epithet, and as it cannot mean that man taught himself (ἐδιδάξατο) mere utterance, it must imply language in its higher sense, or as applied to oratory and poetry. The other words, φρόνημα and ὄργαι, are defined by their epithets. In themselves, they are general terms referring, the one to that mixture of intellect and will which was placed by the Greeks in the breast (φρήν) of man, and which formed the basis of his political predilections and of his philosophical bias (see above, v. 176); the other, to that complex of longings and likings, which, regulated by the mind, constituted the distinctive character or disposition of an individual (see below, v. 850, 929). How φρόνημα and ὄργη differ, and at the same time how far they agree, may be seen by a comparison of the following passages; above, v. 169 : μένοντας ἐμπέδοις φρονήμασιν. *Ajax* 640 : οὐκέτι συντρόφοις ὄργαῖς ἔμπεδος. What then are the ἠνεμόεν φρόνημα and the ἀστυνόμοι ὄργαι which man has taught himself (ἐδιδάξατο)? With regard to the former, it is to be observed that we have twice in this play the phrase φρονεῖν διδάσκεισθαι, or διδάσκειν τὸ φρονεῖν, (*infra* vv. 717, 1313), where φρονεῖν means "wisdom" considered as a sort of experience (ἐμπειρία), and the ὄργαι, which a man teaches himself, can only be regarded as habitudes, or ἔξεις, which he acquires by practice. Accordingly, the very idea, which must be attached to the word φρόνημα in this passage, is inconsistent with one of the versions proposed for the epithet ἠνεμόεν, namely, "swift as the wind:" for φρόνημα must here be considered as something fixed and stable, not as something fleeting and changeable. Moreover, it does not appear that ἠνεμόεις is used in this sense by the more ancient poets: we have ἀελλάδες ἵπποι in *Æd. T.* 463, and conversely, Βορεὰς ἄμππος, *infra* v. 952: but the passages quoted by Erfurdt are all of them from later poets. With regard to the *animorum incredibiles motus celeritasque ingeniorum* of Cicero (*pro Archia*, VIII. § 17), this does not settle the meaning of Sophocles in this passage, but only shows what he might have said. The ῥιπαὶ ἐχθίστων ἀνέμων, *supra* v. 137, and the τῶν αὐτῶν ἀνέμων αὐταὶ ψυχῆς ῥιπαὶ, *infra* v. 904, obviously refer to passion,

and not to intellect. We must have recourse therefore to the other and more ancient sense of *ἡνεμόεις*, i.e. "*ventosus eâ significatione quâ dicuntur loca ventosa*" (H. Steph. in v.). By a very natural application of the word in this sense it means "lofty"—(cf. *luft*, *lift*, *luff*, &c.) "up in the air," "exposed to the winds:" thus Pindar calls Ætna *Ἰπὸν ἀνεμόεσσαν Τυφῶνος*. If therefore *φθέγμα* refers to poetry, as by implication and in part it does, there is the same juxtaposition, that we find here, in Eurip. *Alcest.* 962: *ἐγὼ καὶ διὰ μούσας καὶ μετάρσιος ἦξα* (where for the verb cf. *Hecub.* v. 31). The epithet *ἀστυνόμος* is not to be explained by a mere reference to the phrase *ἀστη νέμειν*, *urbes incolere*. For although this is no doubt the origin of the compound, it had established itself in the time of Sophocles as an independent word, which conveyed a special signification. It referred, namely, to the internal care and management of a town—the repair of houses, the police and cleansing of the streets, and the superintendence of the fountains, harbours, &c. The performance of these duties was called *ἀστυνομία* (Arist. *Pol.* VI. 8. § 5); and in order to its proper performance at Athens, there was a board of officers called *ἀστυνόμοι*, five for the city and five for the Piræus (Aristot. *apud Harpocr.* s. v.). Plato thought, that, in proportion as his citizens were properly educated, they would the less need regulations of this kind (*Resp.* IV. p. 425, D.)—that is, they would of themselves be sufficiently under the influence of *ἀστυνόμοι ὄργαι*;—but in his *Laws* (VI. p. 763, c.), he is careful to appoint a board of three *ἀστυνόμοι* and five *ἀγορανόμοι*. If, from the legal use of the word in the prose writers, we turn to its tropical use in the poets, we shall find, as here, a direct reference to the primary application. Thus, Pindar prays on behalf of the city of Ætna, that Jupiter will bestow upon the inhabitants *μοῖραν εὖνομον, ἀγλαΐαισιν δ' ἀστυνόμοις ἐπιμίξει λαόν* (*N.* IX. 31). And Æschylus distinguishes between the Gods as *ἀστυνόμοι, ὑπάτοι, χθόνιοι, οὐράνιοι*, and *ἀγοραῖοι* (*Agam.* 88). I think therefore that this adjective and its converse *ἀργονόμος* (*Cæd. T.* 1103. *infra* 775. *Æschyl. Agam.* 140) ought to be paroxytone, like the word denoting the offices of town

and country police. In conclusion, I will remark that if, as is probably the case, Sophocles is referring here by covert allusion to his friend Pericles, the connexion between the *ἡνεμόεν φρόνημα* and the *ἀστυνόμοι ὄργαι* will be particularly emphatic; for there was nothing better known about this great statesman, than that he combined with his *ἀστυνομία* the *μετεωρολογία* which he got from Anaxagoras; cf. Plato, *Phædrus*, p. 270, A. (where τὸ ὑψηλόνουν is the prose version of *ἡνεμόεν φρόνημα*), with Cic. *Orator*. 34, § 119, who says, "quem etiam quo grandior sit et quodammodo *excelsior* (ut de Pericle supra dixi) ne physicorum quidem ignarum esse volo. Omnia profecto, quum se a cœlestibus rebus referet ad humanas, *excelsius* magnificentius-que et dicet et *sentiet*."

354. *δυσάλων.*] As the poet is here speaking of architectural contrivances as a shelter against the inclemency of the weather, it is obvious that this epithet must be taken in its most pregnant meaning, namely, "frosts which make a mere hut, or any thing except a walled house, very comfortable." Although *αὐλή* is used poetically to signify a complete house (*Trach.* 897), and even a treasure-house entirely walled in (*infra* v. 920), its proper meaning was "a partial shelter"—such as a court-yard or cattle-pen without a roof, or a hut without side walls. According to Athenæus (V. p. 189, B), it was essential to the proper definition of the term, that the place to which it was applied left a free access for the wind: *ἔτι τοίνυν οὐδ' ἡ αὐλὴ ἀρμόττει ἐπὶ τοῦ οἴκου, ὃ γὰρ διαπνεόμενος τόπος αὐλὴ λέγεται· καὶ διαυλωνίζειν φάμεν τὸ δεχόμενον ἐξ ἐκαστέρου πνεῦμα χώριον. ἔτι δὲ αὐλὸς μὲν τὸ ὄργανον ᾧ διέρχεται τὸ πνεῦμα κ.τ.λ.* As people who lived in the country, watching the flocks and herds, were obliged to trust to their clothing for a defence against the weather, and had only *αὐλαὶ* to retire to, we read of their *ἀγρονόμοι αὐλαὶ* (*infra* 775). Electra sends word to her brother οἷσις ἐν πέπλοις αὐλίζομαι (*Eurip. Electr.* 304), and her rustic husband speaks similarly of his own cottage: *τίνας δ' ἔκατι τάσδ' ἐπ' ἀγραύλους πύλας προσῆλθον* (*ib.* 342); in-

deed, so completely was this phraseology adopted by the Athenians, that their rustic deity, whom they worshipped in the spring as a daughter of *Kekrops*, was called *Agraulus*, or *Aglaurus*, vide Photius, s.v. Καλλυντήρια, p. 127, Porson. By a not unnatural transition, the wild animals are called ἀγρονόμοι (*Æsch. Agam.* 140), or ἄγραιοι (*supra* v. 348); and the poor shelter of the soldier's *δινουας* is termed his *δυσαυλία* (*Æsch. Agam.* 541). With so many implied references, it is obvious that the epithet *δύσαυλος* is best rendered by the converse of the English word "comfortable," which is almost equally comprehensive, and equally untranslatable. The idea, which Sophocles wished to convey, is partly expressed by the *sparsa triste cubile gelu* of Propertius, *Lib.* III. *El.* 13. v. 26.

355, 6. πάγων ὑπαίθρεια καὶ δύσουβρα φεύγειν βέλη.] The metre indicated a corruption in the old reading; with Dindorf, I have introduced Böckh's emendation; cf. *Æsch. Agam.* 355; and, for the lengthening of the penultima, such forms as ἐπινύμφειος, ἐπινίκειος, κ.τ.λ. For the force of this epithet of the frost, see *Soph. Tr.* 162: πάγου φανέντος αἰθρίου; and cf. *Horat.* III. *Carm.* 10, 8: "positas ut glaciēt nives puro numine Jupiter." For the application of βέλη to the frost, see *Psalms* CXLVII. 17: מִשְׁלֵי יָדַי קָרָדִים.

357, 8. ἄπορος ἐπ' οὐδὲν ἔρχεται τὸ μέλλον.] Hermann, whom most of the commentators repeat, connects the words ἐπ' οὐδὲν with τὸ μέλλον, remarking: "Non recte Scholiasta explicat, ἐπ' οὐδὲν τῶν μελλόντων. Aliud est enim ἐπ' οὐδὲν μέλλον, ad nullam rem futuram, infinite dictum, quam finite, ad eorum, quæ futura sunt, nihil. Quorum alterum est, ad nihil, si quid futurum est; alterum, ad nihil, quod est futurum." With all submission to this veteran scholar, I must beg to doubt whether the Greek syntax would bear such a construction as ἐπ' οὐδὲν τὸ μέλλον. The passage referred to by Wunder is not at all parallel: *infra* v. 719: μηδὲν τὸ μὴ δίκαιον. This is, of course, to be explained by what precedes, and Hæmon means μηδὲν διδάσκου τὸ μὴ δίκαιον, "be not in any respect instructed

by me in what is not just." In the passage before us, as I have elsewhere stated (*New Oratylus*, p. 385), I take τὸ μέλλον as a sort of adverb, analogous to τὸ πρῖν, τὸ νῦν, &c. In v. 605 infra, it is undoubtedly used in this way; and the construction of this passage requires a similar usage: τὸ μέλλον, ἄπορος ἔρχεται ἐπ' οὐδέν, "in regard to the future, he comes to nothing without resources."

360. φευξιν ἐπάξεται.] Here ἐπάγομαι bears its common sense "of calling in succours" (Thucyd. I. 3); with which is coupled the notion of getting aid of any kind; see Plato, *Menæx.* p. 238, B: ἄρχοντας καὶ διδασκάλους αὐτῶν ἐπηγάγετο [ἡ γῆ], Thucyd. I. 81: ὧν δέονται, ἐπάξονται. There is no need, therefore, for Heindorf's correction ἐπεύζεται (in his note on Plato, *Sophist.* p. 235, C: οὐ—μήποτε ἐκφυγὸν ἐπεύξεται τὴν—μέθοδον).

362. σοφὸν τι—ἔχων,] i.e. τὸ μηχανόεν τῆς τέχνης σοφὸν ἔχων, Scholiast. The reference is of course to the use of the verbs μηχανῶμαι and τεχνῶμαι, and not to mechanical art in its modern sense: cf. μηχανορράφος *Æd. T.* 387. τέχνημα *Phil.* 916.

366. γεραίρων.] With Ellendt, I have received the old conjecture of Reiske and Musgrave, which seems to me far more probable than any of the more recent emendations. For the palæographical considerations, see on v. 24, supra.

370, 3. τόλμας χάριν—ἔρδει.] As the pause in the strophe is at τὸ μέλλον, I have placed a similar stop at ξύνεστι, especially as the position of the words τόλμας χάριν is very awkward, if they are to be referred to what precedes. It seems much more reasonable to suppose that they furnish a sort of preface to the deprecation which follows. For the use of τόλμη, cf. *Trachin.* 582:

κακὰς δὲ τόλμας μήτ' ἐπιστάμην ἐγὼ,
μήτ' ἐκμάθοιμι, τὰς τε τολμώσας στυγῶ.

Pind. *P. II.* 83: οὐ οἱ μετέχω θράσεος. For the use of

χάριν in this collocation, see *Æd. T.* 883 sqq: εἰ δέ τις ὑπέροπτα χερσὶν ἢ λόγῳ πορεύεται, Δίκας ἀφύβητος, οὐδὲ δαιμόνων ἔδη σέβων, κακά νιν ἔλοιτο μοῖρα δυσπότημον χάριν χλιδᾶς, εἰ μὴ κ.τ.λ. For the general idea of. *Æschyl. Eumen.* 344: Ζεὺς—ἔθνος τόδε λείσχας ἄς ἀπηξιώσατο. For ἴσον φρονῶν, see above on 176, and compare Hom. *Il.* IV. 361: τὰ γὰρ φρονέεις ἅ τ' ἐγὼ περ. That ἔρδω is often used in a bad sense, is well known: see especially *Phil.* 684.

374. δαιμόνιον τέρας.] The adjective δαιμόνιος, which refers to the influences of an intermediate deity (δαίμων), often expresses that which is more than would be expected without such intervention: hence it means “strange,” “surprising,” “wonderful”—and this is the signification which it bears in the compellation ὦ δαιμόνιε: see *ad Pind. O.* VI. 8, 9.

378. ἀπάγουσι.] I have adopted the emendation of Böckh: for this reference to the ἀπαγωγή, while it might easily perplex a scribe, would be very much in its place here.

385. ἄναξ—ἀπώμοτον.] Probably a tacit reference to Archilochus, *Fr.* 69, 1. Bergk: χρημάτων ἄελπτον οὐδὲν ἔστιν οὐδ' ἀπώμοτον, cf. below 390. The same fragment seems to have been in his memory when he wrote *Æd. Col.* 615.

388. ἐξήνχουν.] Unless we ought to read ἐξήνχουσα, as in *Phil.* 851, we must explain this imperfect by the common use of the same tense with οὐ, and without ἄν; so that the construction suggested by Matthiä, § 598, A, is the true one; σχολῇ ποθ' ἤξειν δεῦρ' ἄν ἐξήνχουν being equivalent to οὐκ ἐξήνχουν ἤξειν. One of the MSS. and the margin of Turnebus give σχολῇ γ' ἄν for σχολῇ ποθ', and this is adopted, after Erfurdt and Hermann, by most of the critics. Precisely the same construction is found in *Æd. Tyr.* 434, where, however, we have the aorist ἐστελλάμεν; and if ἐξήνχουσα

were read here, I should prefer *σχολῇ γ' ἂν* after *ἐπεὶ*. In nearly all the passages quoted by Blomfield (*Gloss. Prom.* 710), we have *οὐ ποτε* with the imperfect of *αὐχέω* or *ἐξ-αυχέω*, and he tacitly introduces the same tense into the line from the *Philoctetes*. In *Agam.* 508 (470), the herald says *οὐ γάρ ποτ' ἠύχουν—μεθέξειν*; and if any one wishes to have the same construction here, he might read *σχολῇ ποθ' ἤξειν δεῦρ' ἂν ἐξήνχουν ἐγὼ*. It must be remarked that the Sentinel is more likely to be made to refer to what he *did* say (*supra* v. 329), than to what he *would have* said.

395. *θούρμαιον*.] I have been obliged to render this word by an English phrase, which is more expressive than elegant. The word *Godsend* is used with a different application, and the exclamations “a prize, a prize!” or “found, found!” could not be introduced in a descriptive passage, although the latter is the best representative of the Greek *εὔρηκα*, which has become a descriptive word in the proper name *Hurreekee*, still given to a place on the Indus, where Alexander's Indian conquests ceased, and where our dominion was consummated.

429. *χοαῖσι τρισπόνδοισι*.] i. e. milk, wine, and honey. *Hom. Od.* xi. 26. The verb *στέφει* perhaps refers to the libations being poured round the body: the Scholiast says *στέφει· κοσμεῖ, περιρραίνει*. For the full force of *ἄρδην* in the preceding line, and for the shape of the *prochus*, see the figure of Victory in Müller's *Denkmäler der alten Kunst*, Heft I. Taf. 13. No. 47.

434. *ἄμ'*.] I have adopted Dindorf's AM for AAA.

448—450. *οὐ γάρ τι—νόμους*.] The third of these lines has caused a good deal of perplexity to the Editors: some propose to emend it by writing *ἦ* for *οἱ*, or *τοί-ουσδ'* for *οἱ τουσδ'*, and changing *ᾠρισαν* into *ᾠρισεν*. And Dindorf, who is followed by Wunder and Emper, adopts the favourite expedient of omitting the line altogether. It appears to me that the intention of the poet has not been

understood. Kreon asks Antigone if she knew the *proclamation* (τὰ κηρυχθέντα), and then expresses his surprise that she should venture to transgress *these laws* (τούςδε νόμους), meaning, of course, his own enactments. She replies, that she did not consider his proclamations as emanating from Zeus, the supreme God, or from that justice which regulated the rights of the dead, who, she says, have established *these laws*, namely, the laws of sepulture, which do not need any enactment, but have their *ῥοι* set up in the human heart; “and I did not,” she continues, “think *your κηρύγματα* superior to *νόμιμα*, which had the Gods for their authors.” The whole Play turns upon the opposition between *his laws* and those which she thought it right to obey. And this speech in particular is entirely upon that text. The last words, σοὶ δ' εἰ δοκῶ—ὀφλισκάνω, are another expression of the same antagonism. “If my obedience to the laws of heaven in defiance of the laws of man, seems to you foolish, I consider your opposition to the laws of heaven, on behalf of your own ordinances, equally void of sense.” The signification of τούςδε νόμους in v. 450 is partly suggested by the ἡ ξύνουκος τῶν κάτω θεῶν which precedes, and partly by the ὤρισαν ἐν ἀνθρώποις which follows. The laws, which infernal justice regulated, and which had their *ῥοι*, not as outward marks, but as records in the heart, could need no further description in their opposition to the *κηρύγματα* of Kreon. It is because they are so implicitly defined, that the article which Böckh would place before ἄγραπτα is unnecessary, and has been omitted by the poet. Moreover, it will be remembered that *δίκη* and *νόμος*, in their relation to funeral rites, have a natural title to stand in juxtaposition: cf. above v. 23, 24. I think, therefore, that the proposal to reject line 450, must be considered as one proof, among many, of the necessity of general exegesis to sound criticism.

507. σοὶ δ' ὑπὶλλουσι στόμα.] The Scholiast has correctly explained these words: γιγνώσκουσι καὶ οὗτοι· διὰ δὲ σὲ τὸ στόμα συστέλλουσι καὶ σιωπῶσιν. Ὑπὶλλω applies to that action of the mouth in resolute silence, which is produced by the pronunciation of the word *mum*, and I have

used the word in the translation as it is employed by Shakspeare, *Richard III.* Act III. Sc. 7 :

“Now, by the Holy Mother of our Lord,
The citizens are mum, say not one word.”

509. τοὺς ὁμοσπλάγγχους.] See 1034 *infra*.

513. οὐ μαρτυρήσει—χθονός.] The common reading is, ταῦθ' ὁ καταθανὼν νεκός. In one MS. and in the margin of Turnebus, we have ὁ κατὰ χθονὸς νεκός, which Brunck adopted, without a due regard to the metre. I believe that I have restored the true reading, which was lost partly by the copyists looking back to v. 510, χὼ κατ[άντιον] θανών, where also we have the various reading κατὰ χθονός, and partly by some confused reference to vv. 24 and 26, where Eteokles is described as κατὰ χθονός, and his brother spoken of as τὸν ἀθλίως θανόντα Πολυεΐκους νέκυν. I think also that the καὶ was required here as in v. 510, and that the reference to Eteokles would not be sufficiently distinct if the old reading were retained.

519. τίς οἶδεν—εὐαγῇ τάδε.] Scholiast: τίς οἶδεν, εἰ καθ' Αἰδου ἀλλήλοις διαλλάσσοντες ἡγοῦνται εὐσεβῇ τάδε; cf. *Æd. Tyr.* 921: ὅπως λύσιν τιν' ἡμῖν εὐαγῇ πόρης. Κάτωθεν for κάτω στίχιν, is suggested by the Scholiast, from whom Dindorf has borrowed it.

554. ἀλλ' οὐκ—λόγοις.] Matthiæ's explanation of these words (586 γ.) appears to me inadmissible. He translates them, “not without my having spoken,” and quotes Eurip. *Ion.* 237: ἐπὶ δ' ἀσφάκτοις μήλοισι δόμων μὴ πάριτ' ἐς μυχόν. But the omission of the article in the latter passage makes a great difference, and it seems impossible to translate the line before us, without considering ἀρρήτοις as a secondary predicate, or adjective used adverbially. The construction is the same as the πρὸς ἰσχύοντας τοὺς ἐχθρούς of Thucyd. I. 36, which is explained in *New Crat.* p. 384.

557, 8. θάρσει—ὠφελεῖν.] Wunder entertains a

strange notion as to the meaning of these words: he says, “*nemo non perspexisset sensum hujus loci, si scripsisset poeta: ὥστε τοῖς ζῶσι μηκέτ’ ὠφελεῖν, ita ut vivis nihil jam utilis sim.* Idem significavit iis verbis quæ posuit. Nam mortuis necessario incipit utilis esse, qui vivis esse desierit.” The sense in which I understand the passage is very different from this. Ismene had said: “Nay, our sin is equal; for if you were the agent, I was privy before the fact,” (Scholiast: ὅτι σὺ μὲν ἔπραξας ἐγὼ δὲ συνήδην, cf. *Hec.* 857: σύνισθι—συνδράσης δὲ μή). To which Antigone replies: “Never mind—you live; that is the difference,—and my life has been long ago sacrificed in my attempt to help (i. e. bury) the dead.” The idea which attached itself to the phrase ὠφελεῖν τοῖς θανούσι, may be derived from a comparison of *Æsch. Pers.* 842: ὡς τοῖς θανούσι πλούτος οὐδὲν ὠφελεῖ, with Eurip. *Alcest.* 56: κὰν γραῦς ὄληται πλουσίας ταφήσεται.

563. ξὺν κακοῖς πράσσειν κακά.] Although it is clear from the τοῖς κακῶς πράσσουσιν of the preceding verse, and from the word βιώσιμον in the answer of Ismene, that the reference is to suffering rather than to sin, Böckh has translated these words, *als Böses du mit Bösen thatst.*

570. ὦ φίλταθ’—πατήρ.] I subscribe to the opinion of Böckh and Süvern, who, following the old Editions, have restored this verse to Antigone. I have also adopted Böckh’s suggestion that 572, 574, should be assigned to the Chorus, and not to Ismene.

573. Αἰδης—ἔφν.] As I believe that the phrase “to forbid the banns,” however connected with our Church usages, is derived from the signification of the words themselves, I have not hesitated to imitate Ford in this reference to “the churchman’s part.”

575. καὶ σοί γε κάμοι.] The poet is again playing with the different usages of δοκεῖν. He means ἐμοὶ δέδοκται, ὡς καὶ σοὶ δοκεῖ, scil. τήνδε καταθαβεῖν.

576, 7. ἐκ δὲ τοῦδε—ἀναιμένας.] Dindorf, who is fol-

lowed by Wunder, thinks this reading inadmissible, and proposes instead, εὖ δὲ τάσδε χρὴ γυναῖκας εἶλαι μὴδ' ἀνειμένας ἐάν. His arguments have failed to convince me that this emendation is either necessary or in good taste. Any person who will take the trouble to compare *Ajax* 286: ὁ δ' εἶπε πρὸς με βαί' αἰεὶ δ' ὑμνούμενα, γύναι, γυναιξὶ κοσμὸν ἢ σιγὴ φέρει: *Tr.* 61: ἄλλως τε καὶ κόρη τε κάργεια γένος, αἷς κόσμος ἢ σιγὴ τε καὶ τὰ παῦρ' ἔπη, with *Electr.* 516: ἀνειμένη μὲν, ὡς ἔοικας, αὖ στρέφει. οὐ γὰρ πάρεστ' Αἴγισθος, ὅς σ' ἐπεῖχ' αἰεὶ, μή τοι θυραίαν γ' οὔσαν αἰσχύνειν φίλους: *supra* 61: γυναιῖχ' ἔφθυμεν, 484: ἡ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὕτη δ' ἀνὴρ, and the passages quoted by Poppo on *Thucyd.* II. 45 fin., will see that the emphatic use of *γυναῖκας* in this passage, as a predicate opposed to ἀνειμένας, is quite in accordance with the spirit of the Greeks, and of their language.

580—617. *Second Stasimon.* The metres are as follows:

στροφή α΄.

1. — || ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ || ˘ ˘ | — — ||
2. ˘ ˘ || — — || ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ — ||
3. ˘ ˘ | — — || ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | — — ||
4. ˘ || ˘ ˘ | — ˘ | ˘ ˘ | — ||
5. ˘ ˘ | — ˘ | ˘ ˘ | — ||
6. — || ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | — ˘ | ˘ — ||
7. ˘ ˘ | — ˘ | ˘ — ||
8. ˘ ˘ | — ˘ | ˘ ˘ | — ||
9. ˘ || ˘ ˘ | — ˘ || ˘ ˘ | — ˘ | ˘ — ||

στροφή β΄.

1. ˘ — || ˘ ˘ ˘ || ˘ ˘ | — — ||
2. ˘ || ˘ ˘ ˘ || ˘ ˘ | — ˘ ||
3. — || ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ || ˘ ˘ | — — ||
4. ˘ ˘ ˘ || ˘ ˘ | — ˘ ||

5. ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ || ˘ ˘ | - || ˘ ˘ ˘ || ˘ ˘ | - - ||
 6. ˘ ˘ ˘ || ˘ ˘ | - - ||
 7. ˘ ˘ || ˘ ˘ | - ˘ | ˘ - ||
 8. - || ˘ ˘ ˘ | ˘ ˘ | - ||
 9. ˘ ˘ ˘ | - ˘ | ˘ - ||
 10. - || ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ || ˘ ˘ | - - ||

In my judgment, the previous arrangements of this ode have been altogether unsatisfactory. The critics have not shrunk from a medley of iambs, trochees, and antispasts; and even a senarius, with unequally resolved arsis, has been allowed to appear. It is nothing but dactylico-trochaic verse, the trochaic rhythm appearing chiefly as dipodia and ithyphallicus. There is a *trochæus semantus* (vide Herm. *El. Doctr. Metr.* p. 660) in στρ. α' 1, which makes an *incisio* in the line. Στρ. α' 6 is the metre which I have restored in v. 943 infra, namely, two trochaic *dipodia cum anacrusi* followed by an *ithyphallicus*, which is repeated in the following line, and follows a single *dipodia cum anacrusi* in the last line of the Strophe.

580. αἰών.] Sophocles opposes to γενεά, considered as representing the whole series of generations which make up the existence of a family, the αἰών here, or γένος v. 591, i. e. the existing generation for the time being. If mischief (ἄτη) once gets into a family, no single generation (αἰών, γένος) can exhaust it, but it must have its play; just as the waves, which the wind raises on the surface of a narrow sea or bay, such as that between Eubœa and Attica, must affect the whole mass of water until they reach the shingle at the bottom. The Chorus in the *Ajax* 629 holds to a different opinion. He speaks of a father's hearing παῖδός δύσφορον ἄταν, ἄν οὐπω τις ἔθρεψεν αἰὼν Αἰακιδᾶν ἄτερθε τοῦδε. The inherited evils of the Labdakidæ are the leading idea in the one case; the exception, which Ajax furnished to the general prosperity of his race, is prominently brought forward in the other passage. See Pind. *P.* III. 86: αἰὼν δ' ἀσφαλὴς

οὐκ ἔγεντ' οὐτ' Αἰακίδα παρὰ Πηλεΐ οὔτε παρ' ἀντιθέῳ Κάδμῳ. Schiller has fully caught the spirit of Greek tragedy in his *Piccolomini* (Act II. Sc. 7, of Coleridge's version; III. Sc. 9, of the original): "Es geht ein finst'rer Geist durch unser Haus," u. s. w. "There's a dark spirit walking in our house," &c. See a Greek version of the passage in Hermann's *Opuscula*, V. p. 356.

586, 7. βυσσόθεν κελαινὰν θίνα καὶ δυσάνεμον.] The commentators have, strangely as it appears to me, mistaken the meaning of this passage. Wunder adopts the explanation of the Scholiast: "nomen *δυσάνεμον* recte explicat Scholiasta: τὴν ὑπὸ ἀνέμων ταραχθεῖσαν. Similiter, supra 356, *δύσσυμβρα* dictum est." Jacobs, who is followed by Erfurdt, proposes *δυσανέμω*, scil. *στόνω*. Ellendt, who retains *δυσάνεμον*, would join the word adverbially to *βρέμειν*. It seems to me that the context leads to a very obvious interpretation. When mischief begins in a family, it goes on ἐπὶ πλῆθος γενεᾶς: similarly, when the wind in the Euripus blows hard upon the surface for a given time, the undulatory motion continues till the shingle at the bottom is stirred; now this shingle being in the ἔρεβος ὑφαλον—i. e., as Jacobs explains it, τὸ μέλαν τῆς θαλάσσης βάθος—is itself black and gloomy for want of light (κελαινά); and being covered by a bulk of water, it is also *δυσάνεμος*, or not easily affected by the wind. I should therefore explain *δυσάνεμος* in the same way as the adjectives *δυσήνιος*, *δυσθαλής*, *δυσθεράπευτος*, *δυσθήρατος*, &c. &c., which all signify a defiance of that which is expressed by the main part of the compound. Accordingly, the poet is not here speaking of the alluvial mud cast up along the shore, which Aristotle calls ὁ θίς ὁ μέλας, but of the general deposits at the bottom of the sea: thus also Aristoph. *Vesp.* 696: τί λέγεις; ὡς μοῦ τὸν θίνα ταρασσεῖς, on which the Schol.: ἐκ βυθοῦ με κινεῖς. Hesych.: θίς· τὸ κάτω βάθος τῆς θαλάσσης. Pind. *P.* VI. 12—14: οὐτ' ἄνεμοι ἐς μυχοὺς ἀλὸς ἄξιοι παμφόρῳ χεράδι τυπτόμενον. In general, we may compare with this metaphor that which has been explained above, v. 20.

588. ἀντιπληγες ἀκταί.] The poet speaks as an Athenian, who had taken his stand on the East Coast of Attica, and looked towards Eubœa while a violent gale was blowing from the North-East. It would first touch the surface of the sea, but at length would so affect the whole mass of water, that the windward coast of Eubœa, no less than the lee shore of Attica, would be lashed by the waves. That ἀκτὴ is particularly applied to the sea-coast of Attica, which derived its name from this use (Ἀττική=Ἀκτική), is well known. See Suidas s.v.; *Anecd. Bekkeri*, p. 370, 8; Strabo (quoting Sophocles) IX. p. 392. And that the term was also applied to Eubœa, is clear from v. 1100 infra, and from *Trach.* 236: ἀκτὴ τις ἔστ' Εὐβοίης.

589, 90. ἀρχαῖα—πίπτουντ'.] For the construction see the *New Cratylus*, p. 385. The necessary emendation φθιτῶν is due to Hermann. Dindorf has pointed out a similar corruption in Eurip. *Alcest.* 100.

593—597. νῦν γὰρ—Ἐρινύς.] Hermann's insertion of ὁ before τέτατο is required by the metre, and recognized by the Scholiast. He subsequently adopted a more extensive change, writing ὅπερ for ὑπέρ, and ἐτέτατο: but the preposition seems necessary, and, as well as the relative, was read by the Scholiast. For the phrase ὁ τέτατο φάος, I have elsewhere compared *Phil.* 817 sq.: ὄμμασι δ' ἀντίσχοις τάνδ' αἴγλαν ἃ τέταται τανῶν. For the sense of the word ῥίζα the student may refer to *Ajax* 935; Pind. *O.* II. 4; *Æsch. Suppl.* 105; St. Paul, *Rom.* XV. 12; Arist. *Eth. Nic.* VIII. 14. § 3: ὅθεν φασὶ ταντὸν αἶμα καὶ ῥίζαν καὶ τοιαῦτα. The phrase κόνις καταμῆ ῥίζαν may be partly illustrated by *Ajax* 1157: γένους ἅπαντος ῥίζαν ἐξημημένος. I have justified the common reading κόνις against the emendation κόπις, in the *New Cratylus*, p. 294.

597. λόγου τ' ἄνοια καὶ φρενῶν Ἐρινύς.] It is clear that this is predicated of Antigone, whose inconsiderate language to Kreon, coupled with her feeling of resentment at the violation of religious ordinances in the case of

Polyneikes, had led to her condemnation. This is the proper force of the word *ἐρινύς*, which, as Müller says (*Eumenid.* § 77), denotes “the feeling of deep offence, of bitter displeasure, when sacred rights belonging to us are impiously violated by persons who ought most to have respected them.”

598, 9. *τεῶν, Ζεῦ—κατάσχοι.*] Some years ago I pointed out the sense of this passage, which had been generally misunderstood. I will repeat here what I wrote in 1836. “The connexion of ideas in this passage is as follows: ‘What mortal transgression or sin is Jupiter liable to, Jupiter the sleepless and everlasting God? But mortal men know nothing of the future till it comes upon them.’ We should certainly read *ὑπερβασία* in the nominative case. *Τίς ὑπερβασία κατέχει τεῶν δυνασίν;* is equivalent to *τεὰ δυνασίς κατέχει οὕτινα ὑπερβασίαν*” (see above on v. 4). “Compare *Theognis* 743—6, which *Sophocles* had in his head:

*καὶ τοῦτ', ἀθανάτων βασιλεῦ, πῶς ἐστὶ δίκαιον
ἔργων ὅστις ἀνὴρ ἐκτὸς ἐὼν ἀδίκων,
μή τιν' ὑπερβασίην κατέχων μῆδ' ὄρκον ἀλιτρὸν,
ἀλλὰ δίκαιος ἐὼν μὴ τὰ δίκαια πάθῃ;*

Theatre of the Greeks, Ed. 4, p. 81.”

600—602. *τὰν οὐθ' ὕπνος—μῆνες.*] These words do not balance the corresponding words in the antistrophe, and various attempts have been made to mend the corruption thus indicated. Moreover, the word *παντογῆρος* has been with justice objected to on its own account. Schneider, in his *Lexicon*, pronounced it a word of doubtful authority. Emper says, that this epithet is totally inapplicable to refreshing sleep, and that as the gods were supposed to be liable to sleep, they must have been considered liable to grow old, if that was the effect of sleep. He suggests, therefore, that we have in this word an old error of the copyist, whose eye lighted on *ἀγήρω*s, written as a various reading by the side of *ἀγήρω*, and that *Sophocles* probably wrote *παντοδμάτωρ*, as in *Homer Il.* XXIV. 5. *Od.* IX.

373, we have the phrase ὕπνος ἥρει πανδαμάτωρ. I understand that Bamberger (in Schneidewin's *Philologus* I. 4, p. 604), proposes παντόθηρος or παντοθήρως. It appears to me, that the true reading is παγκρατής, which occurs as an epithet of ὕπνος in the *Ajax* 660, and which appears as an epithet of χρόνος in a passage in which Sophocles was obviously influenced by his recollections of what he had written in this chorus: *Æd. Col.* 607 sqq :

ὦ φίλτατ' Διγέως παῖ, μόνοις οὐ γίγνεται
θεοῖσι γῆρας, οὐδὲ καθανεῖν ποτε,
τὰ δ' ἄλλα συγχεῖ πάνθ' ὁ παγκρατὴς χρόνος.

Other commentators have sought to mend the metre by altering the following line. Hermann originally proposed οὔτε θεῶν ἄκμητοι, which Emper adopts with the dialectical change ἄκματοι. Dindorf writes: οὔτ' ἄκοποι θεῶν κν. Böckh: ἀκάματοι θεῶν οὐ. It appears to me that the corruption lies in θεῶν. What are "the months of the Gods?" The Διὸς μεγάλου ἐνιαυτοί, of Homer (*Il.* II. 134), are by no means a parallel. Although the word θέω does not occur elsewhere in Æschylus or Sophocles, there is no reason why he should not have used it, as I believe he did here, and in v. 1305 *infra*: and I have written with the greatest confidence ἀκάματοι θεόντες, which suits the metre, and perfectly coincides in construction with *Electra* 164: ὃν ἔγωγ' ἀκαμάτα (vulg. ἀκάματα) προσμένουσ' ἄτεκνος. The use of this adjective, as a secondary predicate or adverb, has been mentioned by Suidas, s. v. ἀκάματα or ἀκαμάτα, ἀντὶ ἀκαμάτως, καὶ ἀδιαλείπτως ἢ οὐ κεκμηκότως. For the months as a measure of time, we may compare Catullus XXXIV. 18: "Tu cursu, dea, menstruo, Metiens iter annuum," and for the rapidity of their course (θεόντες), cf. Hor. IV, *Carm.* VI. 39: "celeremque pronos volvere menses." Id. IV, *Carm.* VII. 13: "damna tamen celeres reparant coelestia lunæ."

604—607. τό τ' ἔπειτα—ἄτα.] Of the various methods which have been proposed for correcting this manifestly corrupt passage, the only one which I can accept as par-

tially true, is that which regards the terminations of vv. 606 and 607, as wanting—the words οὐδὲν ἔρπει and ἔκτος ἄτας having been transferred from vv. 611 and 617. Supposing then that we have a lacuna, amounting in each case to a trochaic dipodia, at the end of each line, the question is—how can we, without any aid from the MSS., restore the missing words? With regard to v. 606, I think it may be safely concluded: (1) that we have here lost some word governed by ἐπαρκέσει; for although the absolute use of this verb is not unprecedented, as we shall presently see, yet it seems absolutely necessary to connect the law, here mentioned, with the destiny of man, otherwise the immunity of Zeus from mortal transgression will be without its proper antithesis: (2) that the lost words must have borne some palaeographical resemblance to what precedes or follows, otherwise their absorption would be hardly explicable. With regard to v. 607, the meaning obviously intended comes so close to that of the intrusive words, that I think we may safely regard them as a marginal illustration of something which stood in the text. To begin then with this second line: I consider the words οὐδὲν ἔρπει as the remains of a gloss on the dative βίῳτῳ, which was placed on the left-hand margin of this line. The Scholiast wished to illustrate the use of a verb of motion with the dative, and therefore quoted the phrase [εἰδότι δ'] οὐδὲν ἔρπει from v. 611. And I regard the words ἔκτος ἄτας as the remains of a gloss upon the whole line, which having been originally [οὐδὲν ἐν πάσαις ταῖς πόλεσιν πράσσει τὸν βίον ἅπαντα], ἔκτος ἄτας, where the illustration was partly borrowed from the phraseology of vv. 616, 617, has ultimately coalesced with the gloss on βίῳτῳ, so that there remained in the margin only the words οὐδὲν ἔρπει ἔκτος ἄτας, which have been equally divided between the two lines in the text. Now the evidence in a case like this is of cumulative probability; and before we can restore v. 607, we must return to the former line. The poet says, that although Zeus is free from sin, as he is a sleepless and everlasting potentate, yet that for the present, the future, and the past, (cf. Eurip. *Iph. T.* 1263), the law, which he is about to mention, will sufficiently

describe (ἐπαρκέσει)—what?—of course, the destiny of man. The common use of the verb ἐπαρκέω is well known. It signifies “to ward off”—hence, “to help or aid”—hence, “to supply or furnish.” In the first sense it governs the dative of the person and the accusative of the thing—in the second, the dative or accusative of the person—in the third, the genitive of the person and the accusative of the thing, or the dative of the thing only. But besides this common use, there are passages in which ἐπαρκέω seems to approximate in meaning to ἀπαρκέω “to be sufficient,” (see *Æd. Col.* 1766: ταῦτ’ ἂν ἀπαρκοῖ). Thus Solon writes (*Fr.* 14, *Bach.* 4, *Bergk*):

δήμῳ μὲν γὰρ ἔδωκα τόσον κράτος ὅσον ἐπαρκεῖ,
τιμῆς οὐτ’ ἀφελὼν οὐτ’ ἐπορεξάμενος,

which shows that the same verb is intended in *Æsch. Agam.* 370: ἔστω δ’ ἀπήμαντον ὥστε κἀπαρκεῖν εὖ πραπίδων λαχόντα, for this seems to be an imitation of the former passage. It is true that Coraës would read ἀπαρκεῖ in the fragment of Solon, and that some understand the same verb in the *Agamemnon*. But as Blomfield justly remarks: “ἀπαρκεῖν de rebus dicitur quarum satis est, ἐπαρκεῖν potius de personis”—meaning, I presume, that ἀπαρκέω is used only intransitively, but that ἐπαρκέω always implies an active satisfying of some want, law, or condition: which is the case. Now, I believe that, in this sense, ἐπαρκέω would properly govern the accusative of the person or thing, whose requirements were adequately met and answered, just as ἐξίσταμαι, which, properly and according to the construction of its preposition, would govern the genitive, is used with the accusative when it denotes avoidance from fear, as in the phrase ἐκστῆναι κίνδυνον (see *Lobeck, ad Ajaxem*, v. 82). It is easy to see the origin of these changes of construction. If ἐξίσταμαι means, “I get out of the way” of a thing, it might first be used absolutely, to signify “I fear,” and then if the object of alarm were expressed, this would naturally be expressed in the accusative. Similarly, if ἐπαρκέω, which signifies to lend our aid in warding off danger, got the accessory meaning of being a sufficient aid or help-mate, and from that passed on to the signification, to be adequate

to all the requirements of an object, it might be used absolutely, as in the passage from Solon,—where, however, τὸν δῆμον is immediately supplied by the thoughts of the readers,—or if the object were necessarily expressed, it would stand in the accusative, as in the passage from the *Agamemnon*. Now, as I have already said, the expression of the object is necessary here, and the metre and sense suggest the words ἀνδρὸς αἶσαν as the necessary supplement; see Pind. P. III. 59, 60:

χρὴ τὰ εὐκότα παρ' δαιμόνων μαστευόμεν θναταῖς
φρασίν,
γνόντα τὰ παρ ποδοῖ, οἷας εἰμὲν αἴσας.

Let us now see if this meets the palaeographical test which has been suggested—that is, whether these words are sufficiently like what followed to make their absorption probable. We come then to the other lacuna. If the meaning of v. 607 was given in the gloss which we have assumed,—and enough is left of the line to make this nearly certain—the remaining words must have been ἄτα and a verb of motion. Whether we agree or not with Hermann (*Opuscul.* II. 326), that εἶμι may be used as a present tense, I think no one will doubt that it might with propriety be employed here in a general apophthegmatic sentence, dependent on the future verb ἐπαρκέσει: cf. Soph. *Fr. Incert.* 813, Dindorf: τίσις ὃ ἄνωθεν εἰσιν αἱματορρόφος. *Æsch. Sept. c. Theb.* 682: μελαναιγίς ὃ οὐκ εἰσι δόμαν Ἐρινύς, οὐτ' ἂν ἐκ χειρῶν θεοὶ θυσίαν δέχωνται. *Suppl.* 158, 172: χαλεποῦ γὰρ ἐκ πνεύματος εἰσι χεϊμών. If then εἰσιν ἄτα were the original reading here, we see how the resemblances between the terminations of the five successive lines produced the absorption or loss in two of the intermediate verses. For if the endings were,

ἐπαρκ—έσει
ἀνδρὸς—αἶσαν
εἰσιν ἄτα
[ἐσθ] [ἔρπει]
αγ—κτος ἐλπεις
ὄν—ασις ἀνδρῶν,

we may perfectly well understand how a blundering copyist,

assisted in his error by confused marginal glosses¹, may have made the omissions, which I have thus endeavoured to supply. I may add, that, as the epithet *πάμπολις*, like *ἄπολις*, *ὑψίπολις*, *δικαιόπολις*, &c. implies a person or personification, this is an additional reason for concluding that *ἄτη* was here mentioned in the nominative case.

608—612. *ἀ γὰρ δὴ—προσαύση.*] It will be remarked that *ὄνασις* and *ἀπάτα* are both predicates. By *ἀπάτη ἐρώτων*, he means the frustration of a man's longings: so infra 623: *ἀπάτη λεχέων* "the disappointment of his expectations in regard to marriage." Alciphron (III. 5) speaks of *ἐλπίδες ἀπατηλαί*. The nominative to *ἔρπει* is not *οὐδέν*, which is the accusative after *εἰδότε*, but, as Wunder has remarked, *ἡ ἐλπίς ἀπάτη γενομένη*. On the form *προσαύση*, it may be sufficient to quote Lobeck, *ad Ajacem*, p. 358: "Ex quo colligi licet, *αὔειν* illud, quo de agimus, idem valere quod *αἶρειν*, verumque esse quod in Soph. *Antig.* 615, plerique libri exhibent, *πρὶν πυρὶ θερμῷ πόδα τις προσαύση*, id est, *προσάρη*, ut in glossa exponitur, sive *προσαρμόση*." Id. *Πηγματικόν*, p. 12 note: "cum Sophoclis illo *πρὶν—προσαύση*, si quis contulerit Apollinar. *Ps.* XC. 24: *μήποτε σὸν πόδα λαῖ καθάψης*, non dubium habebit hujusmodi locis grammaticos inductos esse, ut *αὔσαι* et *ἄψασθαι* synonyma dicerent." For the general meaning, the reader will find an exact parallel to this passage in Pindar, *O.* XII. 5—9. Cf. also *Proverbs* XIII. 12.

612, 613. *σοφία—πέφανται.*] The parallel passages for this adage are fully given by Ruhnken on Velleius Paterculus II. 57 (265, 266), and by Wyttenbach on Plutarch, *de audiendis poetis*, p. 17, B (pp. 190, 191). The Latin adage, which is still in colloquial use, *quem vult deus perire, dementat prius*, is probably an abridged translation of *ὅταν δ' ὁ δαίμων ἀνδρὶ πορσύνῃ κακά, τὸν νοῦν ἐβλάψῃ πρῶτον ὃ βουλευέται*.

¹ By a singular coincidence, (which shows the probability of such corruptions,) in the first proof of page 60, the words *κατ' αὐτὸν*, which I had written in the margin after *Οἰδίπου δόμοις*, were inserted between *οὐδ' ἔχει* and *λύειν* in v. 592.

617. πράσσει—ἄλγους.] I have here written ἄλγους instead of ἄτας, because I think it scarcely possible that Sophocles should have repeated this word without any emphasis, and because the parallelism of the actual ἄλγος and the tendency to ἄτη seems to me to be required here no less than in v. 4 supra. I think the corruption arose from a former Scholiast having written in the margin of v. 607 supra, οὐδεὶς ἐν πάσαις τ. π. πράσσει ἐκτὸς ἄτας, as an explanation to the πάμπολις εἰσιν ἄτα which he found there. The proper explanation of ὀλιγοστόν χρόνον here may be derived from the converse πολλοστόν χρόνῳ Aristoph. *Pax*, 559: on which see *New Cratylus*, p. 206. Πράσσει is used with ἐκτὸς ἄλγους, as it is with the adverbs πῶς, εὖ, κακῶς.

620. τάλιδος.] I agree with Dindorf, that the words τῆς μελλογάμου νύμφης, which appear in the MSS., are a marginal gloss on τάλιδος, and ought to be expunged. The resemblance between τάλις and the ταλιθά (ܬܠܝܬܐ) of Mark V. 41, is merely accidental. The latter is simply a Syriac derivative from ܬܠܝܬ "a young lamb," or "a new-born gazelle."

627, 628. καὶ σύ μοι—ἐφέψομαι.] Hæmon promises only a conditional obedience. "If you have for me γνώμας χρηστάς—and not otherwise—you are my ruler and guide." I consider ἀπορθῶω, as nearly as possible, a synonym of ἀπειθύνω, cf. ad 666: cf. Plato, *Legg.* VI. 757, ε: ἀπορθοῦν τὸν κλῆρον πρὸς τὸ δικαιοτάτον, with id. *ibid.* p. 757, β: κλήρῳ ἀπειθύνων εἰς τὰς διανομὰς αὐτήν. Consequently, the words to be supplied here are με γνώμαις, cf. Plato, *Legg.* XII. 946, δ: κατὰ τὴν τῶν εὐθύνων γνώμην: and for the use of ἀπειθύνω in Sophocles, see *Æd. T.* 104, *Ajax* 72, and cf. supra 178. The same conditional obedience is promised in the σοῦ καλῶς ἡγουμένου, which follows.

637. πέδας.] This reading is introduced by Wunder on the authority of the Scholiast.

639. πρὸς ἡδονῆς.] The common reading γ' ὑφ' ἡδονῆς is not sanctioned by the best MSS., and the γε is quite out of place. I have therefore adopted the reading proposed by Hermann (see above on v. 24, and for the construction, cf. v. 51).

654—658. ὅστις δ' ὑπερβάς—τάναντία.] With Böckh and Dindorf, I have adopted Hermann's original suggestion respecting the transposition of these lines. They were formerly placed after line 662.

655. κρατύνουσιν νοεῖ.] Dindorf has extracted this correction from the best MS.

660. εὖ δ' ἂν ἄρχεσθαι θέλειν.] This second ἂν is, like the former, to be referred to θαρσοίην, and θέλειν governs ἄρχειν as well as ἄρχεσθαι. This is another of those instances, in which it has not been generally observed, that θέλειν is used to signify habitual conduct. Compare Pindar, O. XIII. 9: ἐθέλοντι δ' ἀλέξειν Ὑβριν. Æschyl. *Persæ*, 176: ὦν ἂν δύναμις ἡγεῖσθαι θέλη.

662. παραστάτην.] See note on v. 140 supra, and cf. Aristot. *Pol.* III. 4. § 6: ὥσπερ οὐδὲ τῶν χορευτῶν κορυφαίου καὶ παραστάτου.

666. ὀρθομένων.] Although ὀρθός properly signifies "vertical," and εὐθύς, "horizontal," they are both used to denote a straight unbroken line, whether horizontal or vertical. Thus, we have seen ἀπορθόω employed as a synonym for ἀπενθύνω (supra v. 627, 628); and we have ὀρθοῦν πόλιν, v. 167, as well as εἰθύνειν πόλιν, v. 178. Here ὀρθοῦμενοι does not mean *qui erecti stant*, as Wunder takes it, nor *qui se regi patiuntur*, as Emper translates it, but *qui rectam aciem seruant*.

667. σώζει.] Hom. *Il.* V. 531: αἰδομένων δ' ἀνδρῶν πλείονες σοοὶ ἢ ἐπέφονται, and the other passages quoted in the *New Cratylus*, p. 406.

668. τοῖς κοσμουμένοις.] Wunder and Emper rightly understand this participle as neuter. For the use of κόσμος, as implying government and military discipline, see *Theatre of the Greeks*, Ed. 4. p. 8.

678, 679. γένοιτο—προσκοπεῖν.] I cannot see the necessity for any alteration here. The sense is made clear by the particles which the poet has used: “although I could not, and do not wish, to arraign the justice of your sentiments, nevertheless (μέντοι) it *might* come to pass, that this censure would proceed with propriety from another,” (i. e. γένοιτο καλῶς—ἔχον καὶ ἐτέρῳ λέγειν ὅπως σὺ κ.τ.λ. where καὶ performs that office of emphasis, which is best expressed in English by a stress on the auxiliary). “At all events (οὖν), whether such censure were right or wrong, it is my natural office as your son (πέφυκα), to keep an eye on your behalf,” (προσκοπεῖν, cf. infra 732: σοῦ γὰρ οὖν προ-κήδομαι), “to all words, thoughts, and censures, which have reference to your conduct.” I think, therefore, that Wunder’s correction γένοιτο is quite unnecessary, and that Hermann’s readings χάτέρως and σὺ δ’ οὐ πέφυκας are detrimental to the sense.

687—689. ἥτις—τινος.] There is some little difficulty in this passage from the use of μὴ where we should have expected οὐ. Wunder takes this negative with the infinitives, and explains the use of the prohibitive by referring to the fact—“impedimento fuisse Antigonom, ne insepultus jaceret Polynices, quum sepulturæ honore ipsa cum ornaret.” Emper “finds the justification of the μὴ in the transition from a particular to a general reference: ἥτις refers indeed to Antigone, but by means of the second apodosis (for we have here the figure *protasis inter duplicem apodosin*), the thought receives a general application, οὐχ ἥδε, &c.” This is the more correct view of the case. I consider that the special reference to Antigone terminates at φθίνει, and that the words which follow contain a general sentiment in explanation of the epithet εὐκλεεστάτων—“her deeds were most glorious: for, if a woman, when her brother lies unburied,

braves every danger to guard his corpse from insult, is she not worthy of the highest glory?" This appears from the use of *ἥτις* instead of *ἥ*. Sophocles must have been particularly anxious to show that his reference here was general, for the verb *εἶω* would have justified the use of *οὐ*, even in a conditional clause: see *Ajax* 1131: *εἰ τοὺς θανόντας οὐκ εἶς θάπτειν πάρων*.

709. ἀλλ' εἶκε—δίδου.] I prefer the old reading *θυμοῦ* to the dative, which has been substituted by many of the Editors. The word *θυμοῦ*, on which the rhetorical accent falls, is so placed as to qualify the whole sentence: "with regard to your *θυμός*, εἶκε καὶ μετástασιν δίδου scil. μετástασιν αὐτοῦ." That *εἶκε θυμοῦ* in itself would be good Greek, is clear from Hom. *Il.* IV. 509: ὄρνυσθ' ἱππόδαμοι Τρῶες, μηδ' εἶκετε χάρμης Ἀργείοις. It would be impossible to understand *εἶκε θυμῷ* otherwise than as equivalent to the phrase *διδόναι τόπον τῇ ὀργῇ*. Plutarch, *De cohibendâ irâ*, p. 4623. *Rom.* XII. 19. Casaubon *ad Athen.* XIV. p. 652.

711—714. φήμ' ἔγωγε—μανθάνειν.] For the sentiment see Hesiod. *Op. et dies* 291, sqq., and cf. Aristot. *Eth. Nic.* I. 4, § 5—7. According to the ancients, true σοφία was ἔμφυτόν τι,—hence the φῦναι τὸν ἄνδρα ἐπιστήμης πλέων, or κεί τις ἢ σοφός, above 701; and thus Pindar teaches, *O.* IX. 28: ἀγαθοὶ δὲ καὶ σοφοὶ κατὰ δαίμον' ἄνδρες. It is worthy of remark,—indeed, the proper understanding of an important epoch in Athenian history depends upon it—that although the nobles were by birth ἀγαθοὶ καὶ σοφοί, and though καλοκάγαθος expressed a mixture of good qualities and mental culture, which was generally found in the nobles (see the *New Cratylus*, p. 408), yet in the time of Pindar and Sophocles the καλοί, as a class, were beginning to separate themselves from the nobles or καλοκάγαθοί, and a middle class was springing up, especially at Athens, who called themselves οἱ καλοί, as distinct from the δῆμος on the one hand, and from the aristocrats on the other. Sophocles could say, as here, καλὸν τὸ μανθάνειν, or τὸ μανθάνειν πόλλ' αἰσχροὺν οὐδέν (above v. 701), and the educated Athenians

thought with him, but Pindar delights in invectives directed against the *καλοὶ* and *μαθόντες*. And this reminds me that all the commentators on Pindar *P.* II. 72,—myself included—have missed the meaning of that passage. I can scarcely doubt, after all, that the true punctuation is:

γένοι' οἷος ἐσσί' μαθὼν καλὸς τοι πίθων παρὰ παισίν, αἰεὶ
καλός—

It seems most probable that the sentence would be completed in the first three words, which contain an intelligible idea, and are in accordance with the Homeric phrase, and with the passage in Thucyd. III. 14: γίγνεσθε δὲ ἄνδρες οἷους περ ἡμᾶς οἱ τε Ἕλληνες ἀξιοῦσι καὶ τὸ ἡμετέρον δέος βούλεται. With regard to the second clause, wherein the men of accomplishment (*καλοὶ*), who have acquired their learning (*μαθόντες*), are opposed to those whose abilities are the gift of heaven, it is sufficient to quote *O.* II. 86: σοφὸς ὁ πολλὰ εἰδὼς φυῇ μαθόντες δὲ λάβροι παγγλωσσίᾳ κόρακες ὥς, κ.τ.λ. Cf. Eurip. *Hippol.* 79.

719, 20. μηδὲν—σκοπεῖν.] Scil. μηδὲν διδάσκου ὃ μὴ δίκαιόν ἐστι. Wunder has rightly explained τάργα—“*opera sua quum spectanda dicit, significat id, quod faciendum suaserit oratione illa, qua patrem de sententia sua demovere studuerit. Non dissimiliter dictum Phil. 99: νῦν δ' εἰς ἔλεγχον ἐξιών ὁρῶ βροτοῖς τὴν γλῶσσαν, οὐχὶ τάργα πάνθ' ἡγουμένην, ubi τὴν γλῶσσαν, οὐχὶ τάργα nobis est, das Reden, nicht das Thun.*”

722. οὐδ' ἄν—κακός.] The meaning of this line has been overlooked. The emphasis falls on the first syllable of *εὔσεβειν*. Kreon asks, “Is it the result of your counsels that one should pay respect to—treat with consideration (*σέβειν*)—those who oppose themselves to the laws?” The son answers: “I would not even bid you to pay religious reverence (*εὔσεβειν*), when the base were the objects of it.” And then Kreon asks whether Antigone was not in this predicament—whether she had not, in her anxiety to perform the duties of *εὔσεβία* (infra 899, 918), taken the enemies of the state as the objects of her undue reverence. There is

the same allusion to the two applications of *σέβω* in vv. 735, 736, where *οὐ γὰρ σέβεις* = *ἀσεβείς γάρ*.

727. *χρὴ 'πὶ τῇσδ' ἄρχειν χθονός.*] Most scholars will agree with Wunder in rejecting the *γε* of the vulgate. It appears to me that Sophocles must have written the line as I have given it: *ἄρχειν* is used absolutely, as it generally is, and the collocation *ἐπὶ τῇσδε χθονός* is very common in Sophocles (cf. *Œd. Col.* 569, 1258, 1705). The interchange of *γ* and *π* has been referred to above on v. 24. The corruption has crept in from the *γῆς ἄρχοις* of v. 730. The use of the dative after *χρὴ* is referred to by Thom. M., and is justified by other examples.

729. *οὐ τοῦ κρατοῦντος—νομίζεται;*] Cf. *Phil.* 386, *Œd. Col.* 38, and see Arist. *Eth. Nic.* IX. 8, § 6: *ὥσπερ καὶ πόλις τὸ κυριώτατον μάλιστα εἶναι δοκεῖ καὶ πᾶν ἄλλο σύστημα.*

747. *γυναικός—μὴ κώτιλλέ με.*] The verb *κωτίλλω* seems to be properly applied to the idle small-talk of women: cf. Hesiod. *Op. et D.* 371: *μηδὲ γυνή σε νοόν πυγαστόλος ἐξαπατάτω αἰμύλα κωτίλλουσα.* Theocr. *Id.* XV. 87: *παύσασθ', ὦ δύστανοι, ἀνήνυτα κωτίλλοισαι.* The King here treats Hæmon as a *παρθενοπίπης*, who could not speak like a man, with reference to his saying *οὐκ εὖ φρονεῖν*, when he meant *παραφρονεῖν*.

750. *χαίρων—δεννάσεις ἐμέ.*] Böckh takes *ἐπὶ ψόγοις* with *χαίρων*. Wunder would translate the words *reprehendo, accusando*. Emper proposes to read *ἔτι* for *ἐπὶ*. I think that, as *δεννάζω* signifies to use hard words, threats, and the like, and as Hæmon begins with *ψόγος* (above 680), and is at last supposed by his father to threaten (above 743), the meaning must be, "you shall not, after all your censures, come to threats and abusive language with impunity." I cannot think, with Emper, that this meaning is here out of its place: it seems to me that after the bandying of words in vv. 745, sqq., it is eminently appropriate here.

765. περῳῶδει—κατ'ώρυχι.] It is clear from the description here and elsewhere, that the place of Antigone's confinement was one of those partially-subterraneous θάλαμοι or οὔδοι, with dome-shaped top, which the Greeks used as secret chambers, treasure-houses, store-rooms, and prisons: see Müller's *Ancient Art and its remains*, § 48. pp. 22, 23, English Translation. Emper refers to a paper by Col. Mure in the *Rhein. Mus.* 1839, Heft. II. p. 265. See below on v. 1173.

772—783. *Third Stasimon.* The following is the scheme of the metres.

1. ∪ || ∟ ∪ | - || ∟ ∪ ∪ | ∟ ||
2. ∪ || ∟ ∪ | ∟ || ∟ ∪ ∪ | ∟ || ∟ ∪ || ∟ ∪ ∪ || ∟ ∪ - ||
3. ∟ ∪ || ∟ ∪ ∪ || ∟ ∪ | - - ||
4. - || ∟ ∪ - || ∟ ∪ ∪ | ∟ || ∟ ∪ ∪ | ∟ || ∟ - ||
5. - - || ∟ ∪ ∪ | ∟ || ∟ ∪ ∪ | ∟ - ||
6. - || ∟ ∪ ∪ || ∟ ∪ | - - || ∟ ∪ ∪ || ∟ ∪ - ∪.

It is customary to scan this pair of strophes with iambic dipodize, Bacchei, and other irregularities, inimical to the rhythm, which is simply daetylico-trochaic. The second and third lines are, in effect, one, as appears not only from the metre, but still more so from the repeated *Ἔρως*, which, according to the laws of good style, ought to stand in close rhetorical connexion with the two relatives which follow.

773. *Ἔρως, ὃς ἐν κτήμασι πίπτεις.*] Most of the commentators understand by κτήματα, "the wealthy and powerful," and Propertius is quoted in explanation; *I. El.* 14, 15:

Nam quis divitiis adverso gaudet amore?

Nulla mihi tristi præmia sint Venere.

Illa potest magnas heroum infringere vires:

Illa etiam duris mentibus esse dolor.

Klotz thinks that by κτήματα we must understand "slaves." Emper regards the passage as corrupt. Now the use of

ἐμπίπτω, with the dative, to signify the access of an emotion or passion, is exceedingly common, and ἔρως ἐμπίπτει τινί is a phrase of constant occurrence, e. g. *Æschyl. Ag.* 322: ἔρως δὲ μήτις πρότερον ἐμπίπτῃ στρατῷ πορθεῖν ἂ μὴ χρὴ κέρδεσιν νικωμένους. *Plato, Resp.* VI. p. 499, c: πρὶν ἂν τοῖς φιλοσόφοις τούτοις...ἐκ τινος θείας ἐπιπνοίας ἀληθινῆς φιλοσοφίας ἀληθινὸς ἔρως ἐμπέσῃ. Whether this phrase is borrowed from the language of the wrestling school or not (see note on Pindar, *P.* VIII. 81), it is sufficiently expressive and intelligible. What then is the meaning of ἔρως ἐμπίπτει κτήμασι? It does not appear to me to be explicable otherwise than by a reference to the dictum of Plato, that men are the κτήματα of the Gods; see *Phædo*, p. 62, b: οὐ μέντοι ἀλλὰ τόδε γέ μοι δοκεῖ, ὦ Κέβης, εὖ λέγεσθαι, τὸ θεοὺς εἶναι ἡμῶν τοὺς ἐπιμελομένους καὶ ἡμᾶς τοὺς ἀνθρώπους εἶναι τῶν κτημάτων τοῖς θεοῖς εἶναι. *Ibid.* p. 62, d, *Legg.* X. p. 902, b, 906, a: ξύμμαχοι δὲ ἡμῖν θεοὶ τε ἅμα καὶ δαίμονες, ἡμεῖς δ' αὖ κτήματα θεῶν καὶ δαιμόνων. If the reader will compare these passages with that in the *Cratylus*, p. 109, b, he will see that the mind of man is regarded as influenced by the Deity, in the same way as the flock is guided by its shepherd: οἷον νομῆς ποίμνια κτήματα καὶ θρέμματα ἐαυτῶν ἡμᾶς ἔτρεφον πλὴν οὐ σώμασι σώματι βιαζόμενοι, καθάπερ ποιμένες κτήνη πληγῇ νέμοντες, ἀλλ' ἢ μάλιστα εὐστροφον ζῶον ἐκ πρύμνης ἀπευθύνοντες οἷον οἶακι πειθοῖ ψυχῆς ἐφαπτόμενοι κατὰ τὴν αὐτῶν διάνοιαν, οὕτως ἄγοντες τὸ θνητὸν πᾶν ἐκυβέρνουν. That the poets were in the habit of speaking of the regulated functions of the mind, in phraseology borrowed from that which described the shepherd's office, is clear from the metaphors *βουκολεῖν φροντίσι τι* (*Æsch. Agam.* 669), or *βουκολεῖσθαι τι* (*Eumen.* 78); and *φρενὸς οἰοβώτης* (*Soph. Ajax* 607). I am convinced, therefore, that Sophocles here speaks of love as making men his κτήματα, by his triumphant victories over those whom he attacks; so that κτήματα is here used proleptically. And I think that this interpretation is supported by the context. First, the poet addresses Eros as invincible; then he states that he is not only victor when he combats, but that by attacking he at once enslaves—makes the objects of his

attack his κτήματα, the herd which he guides and governs. As the wrestler, who merely threw his adversary, might gain only an incomplete victory, while he who fell upon him would secure his triumph, so love not only conquers, but he falls with his victim undermost, who thenceforth becomes entirely his own. He then expresses the throne of love's supremacy, and the universality of his influence. Of all the commentators on Sophocles, Reisig has, in my opinion, made by far the nearest approximation to the truth. He says (*Enarrat. in Œd. Col.* 315): "κτήματα sunt illi, qui amore sunt capti. Amor, qui in eos irruiis quos habes, qui tibi sunt mancipati, κτήμασι σοῖς." Only, it will be observed, that he does not quite see the force of ἐμπίπτω, and takes κτήμασιν as a descriptive phrase, whereas it must be a proleptic word or secondary predicate, so that the phrase may be rendered: *Amor, qui, incidendo jacentibus, debellatos tibi quasi jure mancipi vindicas.*

777. ὁ δ' ἔχων μέμνηεν.] It is in accordance with the idiom of the Greek language to say not only ἔρως ἔχει τινα, but also ἔχει τις ἔρωτα. Thus we have seen above, that the objects of Love's influence are his κτήματα. Pindar says (*I.* VII. 29), ἔρως γὰρ ἔχεν. Plato, on the contrary, as here, ἀνὴρ ἔχων ἔρωτα (*Phædr.* p. 239, v), and, ὁ ἔρως ἐν πάσῃ ἀναρχία καὶ ἀνομία ζῶν, ἅτε αὐτὸς ὢν μόναρχος, τὸν ἔχοντα—αὐτὸν ὥσπερ πόλιν ἄξει ἐπὶ πᾶσαν τόλμαν (*Resp.* IX. p. 575, λ). We have the same inversions in εἰς ἄτην ἄγειν and ἄτην ἄγειν (*supra* ad v. 4), κατέχειν ὑπερβασίαν and ὑπερβασία κατέχοι (*supra* ad 598, 9), &c.

778. ἀδίκους.] Schol.: σὺ καὶ δικαίους διαφθείρεις, ὥστε τὰς φρένας αὐτῶν ἀδίκους γενέσθαι.

781. ἐναργῆς βλεφάρων ἵμερος.] For the idea, see *New Cratylus*, p. 583. I need hardly say that my version was suggested by Shakspeare; *Love's Labour's Lost*, Act IV. Sc. 3:

"But love, first learned in a lady's eyes,
Lives not alone immured in the brain, &c."

782, 3. τῶν μεγάλων—θεσμῶν.] Dindorf, who is fol-

lowed as usual by Wunder, alters the vulgate by inserting οὐχὶ before πάρεδρος, and omitting the words ἐν ἀρχαῖς before θεσμῶν. I agree with him so far as to think that the metre is faulty, and that ἐν ἀρχαῖς is a marginal gloss; but I think his insertion of οὐχὶ utterly tasteless. The abnegation of a metaphor, which it was not *necessary* for the poet to use, seems to me at variance with all established rules of good style, and suitable only for the lowest comedy. Dindorf thinks that his view is confirmed by the words which follow: νῦν δ' ἤδη ἔγω καὶ αὐτὸς θεσμῶν ἕξω φέρομαι. It appears to me that these words point to a very different remedy for the corruption of the text: they tell us that the preceding words must have spoken of the power of love as having equal power with the mighty laws of filial piety, in the case of a particular person; for this is the opposition implied in the νῦν ἤδη ἔγω καὶ αὐτός. Now as they are speaking of the particular case of Kreon and Hæmon (τόδε νεῖκος ἀνδρῶν ζύναιμον), and as the victory gained by love referred only to Hæmon, I have not hesitated to insert παιδὶ before πάρεδρος. I think that the resemblance of the first two syllables of the latter word has caused the confusion between them and the word which originally preceded. There is perhaps a play upon this last word in the ἐμπαίζει which follows. For the application of this verb, cf. Aristoph. *Thesm.* 975: "Ἦραν τὴν τελείαν, ἣ πᾶσι τοῖς χοροῖσιν ἐμπαίζει τε καὶ κληῖδας γάμου φυλάσσει. Love and filial duty take their seats on the bench together, and the vote of love carries the day, because Aphrodite is irresistible in her sport. For the meaning of the μεγάλοι θεσμοί, see Pindar *P.* VI. 19—27. For νικᾶ, see above 274, and cf. Æschyl. *Eumen.* 915: νικᾶ δ' ἀγαθῶν ἔρις ἡμετέρα διὰ παντός: and for the phraseology of the version, see *King Lear*, Act III. Sc. 6:

"Thou robed man of justice, take thy place;—
And thou, his yoke-fellow of equity,
Bench by his side:—You are of the commission,
Sit you too."

789—857. *First Kommos.* The metres are as follows:—

στροφή α.

1. ∪ || ∟ ∪ - || ∟ ∪ ∪ || ∟ ∪ - ||
2. ∟ ∪ ∪ || ∟ ∪ - ||
3. - ∪ || ∟ ∪ ∪ || ∟ ∪ | - - ||
4. - || ∟ ∪ || ∟ ∪ ∪ | ∟ || - ∪ || - ∪ || ∟ ∪ ∪ | ∟ || ∟ - ||
5. - - || ∟ ∪ ∪ | ∟ ||
6. ∟ ∪ ∪ | ∟ - ||
7. - - || ∟ ∪ ∪ | ∟ - ||
8. - || ∟ ∪ || ∟ ∪ ∪ | ∟ - || ∟ ∪ ∪ | ∟ - ||
9. - || ∟ ∪ || ∟ ∪ ∪ || ∟ ∪ - || ∟ - ||

στροφή β.

1. - || ∟ ∪ - || ∟ ∪ ∪ || ∟ ∪ - ∪ ∟ - ||
2. - || ∟ ∪ ∪ || ∟ ∪ | - - ||
3. ∟ ∪ ∪ | ∟ - ||
4. ∟ ∪ ∪ || ∟ ∪ - ||
5. ∪ - || ∟ ∪ ∪ | ∟ - ||
6. - ∟ - | - ∟ - | - ∟ - ||
7. - || ∟ ∪ ∪ || ∟ ∪ | - - ||
8. - || ∟ ∪ ∪ || ∟ ∪ - || ∟ - ||
9. - || ∟ ∪ - ∪ || ∟ ∪ - || ∟ ∪ - ||
10. ∪ || ∟ ∪ - ∪ | ∟ ∪ - ∪ | ∟ ∪ - ∪ || ∟ ∪ -
11. ∪ ∟ | ∟ ∪ | ∟ ||
12. ∪ - || ∟ ∪ ∪ || ∟ ∪ | - - ||
13. ∪ || ∟ ∪ - || ∟ ∪ - ∪ ∟ - ||

The chorus adds three iambic dimeters and a dimeter antispast.

ἐπωδός.

1. — || ˊ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | — ˘ ||
2. ˊ ˘ — || ˊ ˘ ˘ | ˊ ||
3. ˊ ˘ — | ˊ ˘ — ||
4. ˊ ˘ ˘ | ˊ ˘ ˘ | ˊ ˘ ˘ || ˊ ˘ — ˘ ||
5. ˘ ˘ ˘ | — ˘ | ˊ — ||
6. ˊ ˘ — || ˊ ˘ ˘ | ˊ || ˊ — ||
7. — || ˊ ˘ | — ˘ | ˊ — ||

792—797.] ἀλλά μ' ὁ παγκοίτας—νυμφεύσω.] See Shakspeare, *Romeo and Juliet*, Act IV. Sc. 5 :

“O son, the night before thy wedding-day
Hath death lain with thy wife :—There she lies,
Flower as she was, deflowered by him.
Death is my son-in-law, death is my heir;
My daughter he hath wedded! I will die,
And leave him all; life leaving, all is death's.”

801. ἐπιχειρα.] See *New Cratylus*, p. 223.

805. ξέναν.] The Theban Chorus is made to use this designation of Niobe, because she married Amphion, king of Thebes. On the epithet Φρυγίαν applied to her, see Strabo XII. p. 571.

811.] τέγγει δ'.] I agree with Wunder and Emper in accepting Bothe's emendation of the vulgate τέγγει θ', and I have also, in v. 808, adopted Musgrave's change of ὄμβρων into ὄμβροι. As Emper justly remarks, there is a confusion here between the person and the thing in the metamorphosis—ὄφρυς and δειπὰς being applicable to the rock as well as to Niobe.

815.] τοῖς ἰσοθέοις.] Emper has remarked with truth, that this refers to a nominative τὰ ἰσόθεα, and not to a lower synonym of θεός and θεογεννής, applied to Niobe.

818. οὐκ οὐλομένην.] With Böckh, I have restored the Homeric form of the common reading *όλομένην*. It seems to me inconceivable that Sophocles should make Antigone, on the road to the grave, speak of herself as οὐκ *όλλυμένην*. The passages quoted by Erfurdt and Wunder, from Euripides, prove nothing.

823, 4. ἔμπας—ἐπικτῶμαι.] Wunder would read *ἐπανδῶμαι*, which is quite unnecessary. Emper properly remarks that *ἐμπας* explains *ἐπικτῶμαι*: “you, at all events, even though I can obtain nothing else.”

828. οὐτ’—τοῖσιν.] I have adopted Emper’s emendation of this passage. The common reading—οὐτ’ ἐν βροτοῖσιν οὐτ’ ἐν νεκροῖσιν,—has obviously crept into the text from a marginal gloss.

833. πατρῶν—ἄθλον.] The common reading is *ἐκτίνεις*. The best Laurentian MS. has *ἐκτείνεις*, which, by the mere omission of a connecting line, becomes *ἐκτελεῖς*. And I think there can be little doubt that this is the true reading. For although there is an apparent justification of the phrase, *ἐκτίνεις πατρῶν ἄθλον*, in *Æschyl. Agam.* 1564: *χερὸς πατρώας ἐκτίνοντα μηχανάς*, it must be recollected that this is only apparent; Agamemnon might be said to atone to *Ægisheus* for the crime of *Atreus*, but this mode of speaking could not be applied to the case of *Antigone*, against whom no one entertained inherited animosity. On the other hand, the phrase *ἐκτελεῖν ἄθλον* is established in common usage: see *Hom. Od.* XXII. 5: οὗτος μὲν δὴ ἄεθλος ἀάατος ἐκτετέλεσται, (cf. *Theon* apud *Plutarch.* p. 1087, A. Vol. V. Pars II. p. 440, Wyttenb.) *Od.* XXI. 135: ἐκτελέωμεν ἄεθλον. *Soph. Trach.* 1177: τὸ λεκτὸν ἔργον ἐκτελῶν; and especially *Hom. Od.* XI. 279, 280: τῇ δ’ ἄλγεα κάλλιπ’ ὀπίσσω πολλὰ μάλ’, ὅσσα τε μητρὸς Ἐρίνυες ἐκτελέουσιν, where the misfortunes of this very family are referred to. So above, v. 2, 3: ἄρ’ οἶσθα ὅτι ὅποιον—οὐχὶ τῶν ἀπ’ Οἰδίου κακῶν Ζεὺς τελεεῖ; *Pind. P.* IV. 165: τοῦτον ἄεθλον ἐκὼν τέλεσον.

834—838. ἔψαυσας—Λαβδακίδαισιν.] If ψαύω, in its translated sense of touching upon in words, can be used with the accusative (and this is clear from v. 933: ψαύων τὸν θεόν; cf. supra 544, 5: μηδ' ἄ μὴ "θιγες ποιου σεαυτῆς), there seems to be no reason for making a difficulty here. Μερίμνας will then be the accusative, and as a train of thoughts rather than a single recollection is awakened by the word πατρῶν (cf. above, 582), the plural is almost required. With Dindorf, I have received Brunck's emendation of οἶτον for οἰκτον. Böckh has justified the use of τριπόλιστον in the sense of τριπόλητον, cf. Pind. *N.* VII. fin. Soph. *Phil.* 1238. The construction ἡμετέρου Λαβδακίδαισιν πότμον is explained by Matthiä (*G. Gr.* § 589 g. 3). For the phraseology of the translation, the reader may compare *Macbeth*, Act IV. Sc. 1:

"Whate'er thou art, for thy good caution thanks;
Thou hast harp'd my fear aright."

The epithet "thrice-renowned" is also Shaksperian (*Richard III.* Act IV. Sc. 2. So *thrice-famed.* *Henry VI. Part II.* Act III. Sc. 2.).

852. ἃ ταλαίφρων.] I have introduced ἃ from v. 842, on account of the cretic rhythm. In v. 854, I have written ἱρὸν for ἱερὸν, with Wunder and Dindorf.

856. ἀδάκρυτον.] Triclinius: τὸ ἀδάκρυτον σαφηνισμός ἐστι τοῦ οὐδεὶς στενάζει· τὸ γὰρ παρ' οὐδενὸς στεναζόμενον ἀδάκρυτόν ἐστιν, i.e. ἀδάκρυτον is a secondary predicate, equivalent to ὥστε οὐ δακρύουσιν αὐτόν. Cf. *Æd. Col.* 1602: τῶν σῶν ἀδέρκτων ὁμμάτων τητῶμενος.

862, 3. ἄφετε—εἶτε χρῆ—ζῶσα τυμβεύειν στέγη.] These corrections, which are partly due to the MSS., and partly to Dindorf, have been most properly received by Wunder. The use of χρῆ for θέλει or χρήζει, is supported by Hesychius and Suidas, and by quotations from Euripides (*apud Cic. ad Att.* VIII. 1. *et Suidam*, s.v. παλαμᾶσθαι), and Cratinus (*apud Suidam*, s.v. χρή).

873. φίλη—προσφιλῆς δὲ σοί.] Cf. Eurip. *Hecuba*

982, 3: φίλη μὲν εἰ σὺ, προσφιλὲς δέ μοι τόδε στράτευμ' Ἀχαιῶν.

884—887. πόσις μὲν—[βλάστοι ποτέ.] In the *Transactions of the Philological Society*, Vol. I. pp. 163, 164, I have stated my reasons for believing that Herodotus (III. 119) has imitated Sophocles in this passage. G. Wolff, who gives the priority to Herodotus, considers this passage as an interpolation by the frigid Iophon (*Zeitschr. f. d. Alterthumsw.* 1846, p. 629 sqq.).

899. τὴν δυσσεβείαν.] So above, v. 185: τὴν ἄτην: below, v. 918: τὴν εὐσεβίαν. The article implies that which is, in the particular case, a mischief, an impiety, an act of religion. The Chorus says above, v. 847: σέβειν μὲν εὐσέβειά τις, meaning that in the conflict between human and divine laws, that which is εὐσέβεια, considered under one aspect, may be regarded from another point of view as an act of δυσσεβεία; and thus the translation given by Dindorf and Wunder in this passage—*impietatis crimen*—truly expresses the force of the construction. It was a charge of impiety—it appeared an impiety to the accuser who judged from his own principles,—but it was not so in itself.

900—903.] ἀλλ' εἰ—ἐκδίκως ἐμέ.] If we read this passage under the influence of those habits of thought which we derive from Christianity, we may be disposed to understand it as spoken in a spirit of self-abasement and charity. But this is very far from the poet's meaning. Antigone says: "If I have done wrong, if the gods, in fact, approve of the conduct of Kreon, by suffering I shall become conscious of my error; the fact of my suffering will prove to me that the award of Heaven is against me: but if Kreon is wrong, I pray that he may not escape an equal amount of anguish." The first two lines have been properly explained by the Schol.: εἰ ταῦτα τοῖς θεοῖς ἀρέσκει, παθόντες τὴν τιμωρίαν, [συγ]γνοίμεν [ἂν] τὴν ἁμαρτίαν. Only we must be careful to remember, what Wex has pointed out, that συγγιγνώσκω here appears in its original sense, as a corre-

lative of σύννοια: cf. Herod. V. 91: συγγιγνώσκωμεν αὐτοῖσι ἡμῖν οὐ ποιήσασι ὀρθῶς. The two latter lines are properly explained by Wex, in the Appendix to a translation of the *Antigone*, which I have not seen. His explanation is thus given by G. Wolff (*Zeitschrift f. d. Alterthumsw.* 1846, p. 628). Wex supposes that the indicative εἰ μὲν οὖν τὰδ' ἐστὶν ἐν θ.κ. suggests a subtle irony: "if these things really are as they think:" referring to Plato, *Apol.* p. 37, c. p. 30, B. p. 25, B. *Protag.* 340, E. *Thætet.* 171, B; to which Wolff adds *Æd. Tyr.* 895. He thinks also that the καὶ in v. 903, indicates the wish on the part of Antigone that Kreon might meet with equal sufferings; and he compares, for the negative periphrase which gives bitterness to this wish, *Æsch. Prom.* 104: αὐθαδία...αὐτὴν καθ' αὐτὴν οὐδένος μείζον φρονεῖ (Teuffel, *Rhein. Mus.* 1844, 621, quotes Dem. *Ol.* II. 6, p. 23: οὐδένων εἰσὶ βελτίονες, i.e. "as bad as any one"). Aristoph. *Equites* 1252: κλέπτῃς μὲν οὐκ ἂν μάλλον, εὐτυχὴς δ' ἴσως.

905. τήνδε γ'.] "The γέ gives the following turn to the thought: 'she at least is still the same (though perhaps Kreon has altered his mind).' This view is nullified by Kreon's words, and then at length the Chorus gives up all hope." Emper.

915. τὴν κοιρανιδῶν.] The reading in the text is due to Emper, who has seen that κοιρανίδαί could not apply to the Chorus, and that βασιλίδα must be a marginal gloss.

919—954. *Fourth Stasimon.* The following scheme will exhibit the very simple metres of these stanzas.

στυρ. α'.

1. ˊ — || ˊ ∪ ∪ | ˊ || ˊ ∪ ∪ | ˊ ||
2. ˊ — || ˊ ∪ ∪ | ˊ || ˊ ∪ ∪ | ˊ || ˊ — ||
3. ˊ ∪ ∪ | ˊ || ˊ — — || ˊ ∪ ∪ | ˊ ∪ — || ˊ — ||
4. ˊ — || ˊ ∪ ∪ | ˊ || ˊ ∪ ∪ | ˊ || ˊ — ||

5. ˘ — || ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ | ˘ ||
6. ˘ — || ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ | ˘ || ˘ — ||
7. — || ˘ ˘ | — ˘ || ˘ ˘ | — ||
8. — || ˘ ˘ | — ˘ || ˘ ˘ | — ˘ | ˘ ˘ ||
9. ˘ ˘ | — ˘ | ˘ ˘ ||

στρο. β'.

1. ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ ||
2. — — || ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ — || ˘ ˘ — ||
3. — ˘ || ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ | ˘ ||
4. — || ˘ ˘ — || ˘ — ||
5. ˘ ˘ ˘ || ˘ ˘ — ˘ ||
6. ˘ || ˘ ˘ | — || ˘ ˘ | — ˘ | ˘ ˘ ||
7. ˘ || ˘ ˘ ˘ | — ˘ || ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | — ˘ | ˘ — ||
8. ˘ ˘ | — ˘ | ˘ — ||
9. — | ˘ ˘ — || ˘ ˘ | — ˘ | ˘ — ||

The long syllables which occasionally interrupt the regular progress of the dactylico-trochaic verse in this, and other odes of the same kind (especially the *Dancing Song*, infra), are due to a peculiarity in the music, and indicate distinct successive bars in the accompaniment. In Pindar *P. V.*, Hermann, whom I have followed, assigns to the seventh line of the strophes a single word of three long syllables, or a disyllable followed by an enclitic, remarking (*Opusc. VII. p. 152*): “evanescit omnis difficultas, si incisionis constantia moniti illas tres syllabas credimus, similiter ut trochæum semantum, multo tardiore ductu cantatas singularem vocem fecisse.”

920. ἐν χαλκοδέτοις ἀνλᾱῖς.] i. e. in a chamber lined with plates of bronze fixed to the walls by nails of the same metal: see above on v. 354, and cf. Pausan. II. 23. § 7, with

Leake *Morea* II. p. 382, and Dodwell's *Cyclopean Remains*, pl. 10.

922. *καί τοι καί.*] I have adopted Hermann's insertion of the *καί*, for the article cannot be omitted in the corresponding verse of the antistrophe.

925. *ὄλβος.*] This is Erfurdt's undoubtedly true emendation: cf. Bacchylides Fr. 34 Bergk: *θνατοῖσι δ' οὐκ αὐθαίρετοι οὐτ' ὄλβος οὐτ' ἄγναμπτος Ἄρης*. The vulg. *ὄμβρος* is quite unintelligible in this collocation.

928. *ὀξύχολος.*] The MSS. have *ὀξυχόλως*. I have adopted Scaliger's conjecture: the adjective is here a secondary predicate, like *πυρφόρος* above v. 135, and *δύστηνος* in *Trach.* 936: *κάνταυθ' ὁ παῖς δύστηνος οὐτ' ὀδυρμάτων ἐλείπετ' οὐδέν*: "the boy, like a miserable creature as he was:" (*Construct. Gr. Præcepta*, 51, a).

931—933. *οὕτω—γλώσσαις.*] The article *τᾶς* before *μανίας* is to be explained as in the passages cited above on v. 899. And for this reason, among others, I agree with Emper, that the sentence ends after, not before, *κεινός*; which is emphatically placed last, to mark the parallel between this case and that of Antigone. *She* too had exhibited her madness in violent words: above v. 597: *λόγου τ' ἄνοια καὶ φρενῶν Ἐρινύς*; and when the parallel comes, the emphasis naturally falls on *κεῖνος*. I also agree with Emper that the repetition of *μανίας* is intolerable, and I would gladly adopt his emendation *ἐπέγνων δ' ἀνίας*, if I could believe that Sophocles would make an anapæst of the last word. It appears to me that the proper word for the context is *δύαις*, and that *ἐπέγνων δὲ δύαις* was first corrupted by the omission of *δὲ* before *δύ-*, and afterwards by the insertion into the text of the marginal gloss *ἀνίας*, which was corrupted into *μανίας*, in consequence of the copyist's eye having rested on the word *μανίας* in the previous line (see above on v. 606). That *δύαις* is the word, which Sophocles would have used here with the strictest propriety, is easily shown. *Δύη* means

the pain or suffering which results from constraint, and is, therefore, a word of cognate signification with ἀνάγκη, δύσστηνος (στενός, στεινός), *necessitas*, &c. The *Etym. M.* derives it from δέω, "to bind;" and though Blomfield (*Gl. Prom.* 186) says "*prave*," I have no doubt that the Grammarian is right: (compare the analogies of δύω, &c., *Neio Cratylus*, p. 188). Now Æschylus employs the word in a sense and application very similar to that before us. *Prom.* 179: πίκραις δύναισιν οὐδὲν ἐπιχαλᾶς, where the Chorus is addressing the fettered Titan. Again, Prometheus says of himself, (*ibid.* 511): μυρίαῖς δὲ πημοναῖς δύναις τε καμφθεὶς ὧδε δέσμᾳ φυγγάνω· τέχνη δ' ἀνάγκης ἀσθενεστέρα μακρῷ. And again (*ibid.* 523): τόνδε γὰρ σώζων ἐγὼ δεσμούςς ἀεικεῖς καὶ δύνας ἐκφυγγάνω. As Lycurgus ζεύχθη ἐν δεσμῷ, what would be more in accordance with this phraseology than the mention of the δύναι, which taught him his error? And if, as I believe (see the note on this passage in the Introduction), the Chorus is here referring to Kreon's impiety, he is afterwards made to confess δειλαίᾳ συγκέκραμαι δύνᾳ (v. 1276). It is probable that ἐπέγνων, as well as ψάων, should be considered as governing the accusative τὸν θεόν. He recognized the God, and at the same time discovered his error in meddling with him. The Emperor Julian probably had this passage in his mind when he wrote (*Anthol. Pal.* IX. 368):

Τίς; πόθεν εἰς Διόνυσον; μὰ γὰρ τὸν ἀληθέα Βάκχον,
οὗ σ' ἐπιγιγνώσκω· τὸν Διὸς οἶδα μόνον.

That ψάων, at any rate, is placed in close connexion with its verb, is clear from the very similar passage in Pind. *P.* VIII. 12: τὰν (sc. Ἀσυχίαν) οὐδὲ Πορφυρίων μάθεν παρ' αἴσαν ἐξερεθίζων, which may have been in the recollection of Sophocles, when he wrote this strophe: the construction here, and the use of ἡρέθιζε immediately after, seem to point to this.

935, 6. φιλαύλους—τ' ἡρέθιζε Μούσας.] Cf. *Arist. Nubes* 311:

εὐκελάδων τε χορῶν ἐρεθίσματα
καὶ Μοῦσα βαρύβρομος αὐλῶν.

937. *παρά δὲ—πελαγέων.*] Although *παρά*, with the genitive, undoubtedly means “from the side of a thing,” and not “by its side,” it is clear that the meaning here is juxtaposition, and not removal. So also *infra* v. 1091. The reason for the irregularity appears to be this. When an aspect or direction is considered rather than mere proximity, although the idea of the one nearly anticipates what is presumed in the other, it is allowable to use *παρά*, with the case denoting removal, instead of the same preposition or *ἐν*, with the case of close or immediate position. Thus *τὸ παρά ποδός* (*vide* Pind. *P.* III. 60: *γρόντα τὸ παρ ποδός. P. X.* 62: *φροντίδα τὰν παρ ποδός*) may be equivalent to *τὸ ἐν ποσὶ* (*vide* Pind. *P.* VIII. 32: *τὸ ἐν ποσὶ μοι τράχον ἵτω*), or *τὸ παρά ποδὶ* (*cf. O. I.* 74), or *τὸ πρὸ ποδός* (*I.* VII. 13). In Homer *Il.* IV. 468: *παρ’ ἀσπίδος* clearly implies that Elephenor was wounded in the left side, which he exposed as he leant forward to drag away the corpse of Echepolus, i. e. *παρ’ ἀσπίδος*, “where the shield had been, but was no longer.” The mixture of aspect and position is best seen in the following passage, where the four points of the compass are described (*Æd. Col.* 1245): *ἄται—αἱ μὲν ἀπ’ ἀελίου δυσμῶν* (the west), *αἱ δ’ ἀνατέλλοντος* (the east), *αἱ δ’ ἀνὰ μέσσαν ἀκτῖνα* (the south), *αἱ δὲ νυχιᾶν ἀπὸ ῥιπᾶν* (the north), where in three instances the place from which the mischiefs proceed is defined; in the other—*ἀνὰ μέσσαν ἀκτῖνα*—their locality is intimated.

938. *ἰδ’—ἄξενος.*] The first word is due to a Dresden MS. Böckh has suggested the necessary supplement *ἄξενος*.

939. *ἄγχιστος.*] The metre points to some defect in the word *ἀγχιπολις*, which I consider to have been a marginal synonym (derived perhaps from *Æsch. Sept. c. Theb.* 503) for *ἄγχιστος*, a word used by Sophocles (*Æd. T.* 929) and Pindar (*P.* IX. 64), with the same application to a deity. *Vide supra* on v. 174. Dindorf suggests *ἄγχουρος*, but would prefer to alter the antistrophe. Some read *ἀγχιπτολις*, but if the word is to be changed, why not adopt an emendation which will square with the antistrophic metre?

942. τυφλωθέν.] See the passages compared with this, by Matthiæ *Gr. Gr.* 409. 5, obs. 1.

943. ἀλαστόροισιν.] Welcker properly explains this as referring to the spirits of vengeance, which cried aloud in the sightless eyeballs of the Phineidæ.

943, 944. ἀραχθέν, ἐγγέων ἄτερθε] At one time I was disposed to agree with Böckh and Dindorf in preferring Lachmann's ἀραχθέντων to Hermann's well-known emendation, ἄτερθ' ἐγγέων. On further consideration, I am convinced that the true reading is what I have given,—namely, ἐγγέων ἄτερθε—which comes to the same thing in meaning with Hermann's ἄτερθ' ἐγγέων, and is equally derivable from the Scholiast; but which I do not substitute for ἀραχθέν,—a word which appears to me peculiarly in its place—but for ὑφ' αἵματηραῖς, which I consider to be interpolated. So that my emendation becomes a new correction, by virtue of the new grounds on which it rests, and the different change which it introduces into the text. My reasons are as follows: I feel convinced that in the strophe, as in the antistrophe, there must be a pause between the Ithyphallicus which follows the two trochaic dipodia in v. 943, and that which stands by itself in v. 944, before the anacrusis and cretic which preface the final Ithyphallicus of the stanza. The incision, therefore, in ἀραχθέν—των, would be very objectionable. Moreover, I think that the χιασμός in τυφλωθέν—δάμαρτος, ἀλαόν—ἀραχθέν, assisted as it is by the pauses of the rhythm, must have proceeded from Sophocles. So far too we have the MSS. with us, and they also give us the word ἐγγέων which follows, and which is recognized by the Scholiast. After this word, the metre found in the antistrophe (and it is the metre which we should infer here) is deformed by a redundancy of syllables. This must have been borrowed from some marginal Scholium on the text. The *Scholia Laurentiana* are as follows: ἀραχθέν· ἀντὶ τοῦ τυφλωθέν. Again: ἀραχθέν ἐγγέων· ἀραχθέν αἵματηραῖς χείρεσσιν ὑπ' ἐγγέων καὶ κερκίδων ἀκμαῖς, τούτεστι γυναικείαις. It is obvious that these words are griev-

ously corrupt, and Hermann has attempted the following correction of the whole Scholium; τυφλωθέν· ἀντὶ τοῦ ἀραχθέν, αἵματηραῖς χεῖρεσσι, καὶ οὐχ ὑπ' ἐγγέων, καὶ κερκίδων ἀκμαῖσι τούτεστι γυναικείοις ὄργανοις. My view of the remedy is very different. With regard to the former gloss, I think the true reading is ἀραχθέν· ἀντὶ τοῦ τυφθέν. Triclinius paraphrases it ἀραχθέν καὶ πληγέν, and ἔλκος τυφθέν would readily occur to the Scholiast, if he were acquainted with Homer, as he most probably was: cf. *Il.* XXIV. 421: σὺν δ' ἔλκεα πάντα μέμυκε, ὅσσ' ἐτύπη. The second gloss should, I think, be corrected thus: ἀραχθέν ἐγγέων [ἄτερθεν]· [ἀντὶ τοῦ] αἵματηρῶς [τυφθέν,] [οὐχ] ὑπ' ἐγγέων [ἀλλὰ] χεῖρεσσι καὶ κερκίδων ἀκμαῖς, τούτεστι γυναικείαις [χερσί.] The adverb αἵματηρῶς, as applied to the explanation of ὀμμάτων κύκλοις ἀραχθέν, would be suggested by a comparison of v. 52 supra: ὄψεαι ἀράξας αὐτὸς αὐτουργῶ χερσί, with *Æd. Col.* 552: τὰς αἵματηρὰς ὀμμάτων διαφθοράς. Indeed the epithet seems to have been applicable to minor affections of the eye: see Eurip. *Iph. A.* 370: τί δεινὰ φυσᾶς αἵματηρὸν ὄμμα ἔχων, where it refers merely to blood-shot eyes. It is, at any rate, a strange epithet for χεῖρεσσι in the text; as if the use of a less deadly weapon made the hands emphatically αἵματηραί! The conclusion of the Scholium shows that the χεῖρεσσι καὶ κερκίδων ἀκμαῖσι of the text were cited together; for the feminine epithet γυναικείαις can only refer to the former word χεῖρεσσι, and the meaning of the Scholiast must be, that the poet, by adding κερκ. ἀκμ. to the word χεῖρεσσι, implied that the deed was done by a woman's hand, the shuttle being the woman's tool in those days. I conclude, therefore, that the ὑφ' in the text has come from the ὑπ' ἐγγέων of the Scholiast, and the epithet αἵματηραῖς from the adverb αἵματηρῶς used by him. The secondary cause for the intrusion of the former may have been a familiarity with the phrases ὑπὸ χερσὶ δαμῆναι, ὑπὸ δουρὶ τυπῆναι, and the like (which, however, would be no justification of a similar usage here, where the sense required is that which is expressed by the instrumental dative alone), and the secondary cause for the displacement of ἄτερθε by

αἰμ-ατηραῖς, may be sought in the resemblance between the adverb and the last three syllables of the adjective. The use of χεῖρεςσι, without an epithet, by the side of the words which signify the instrument employed, is justified by *Trachin.* 517: τότε ἦν χερὸς, ἦν δὲ τόξων πάταγος. Sophocles employs this word to express nakedly feats of strength and violence; see e. g. *El.* 37: δόλοισι κλέψαι χερὸς ἐνδίκους σφαγὰς. *Ajax*, 27: κατηναρισμένους ἐκ χερὸς. 115: χρῶ χειρὶ φεῖδον μηδὲν ὥνπερ ἐννοεῖς. As distinguished from the ἔγχος, the proper weapon of a man, even the bow appeared effeminate to the Greeks of the age of Sophocles: οὐ μεταμέλει μοι τούτου ὅτι ἀποθανοῦμαι, says the Spartan, ἀλλ' ὅτι ὑπὸ γύνιδος τοξότου. Whence their contemptuous use of ἄτρακτος, to signify an arrow. *Thucyd.* IV. 40. Most readers will recollect that the contempt of the Hoplite Goliath for David is grounded on his being ψιλός. In a precisely similar case of female vengeance, Euripides makes his Chorus address Polymestor thus: ἀπολέμφ χειρὶ λείψεις βίον (*Hec.* 1034), which is an exact parallel to ἐγχεὼν ἄτερθε χεῖρεςσι, κ.τ.λ.

946, 7. μέλεσι μελέαν πάθαν κλαῖον ματρός,] I have restored the old punctuation. All the Editors since Erfurdt have placed the comma after κλαῖον, and have taken the words, ματρός ἔχοντες ἀνύμφευτον γονάν, together, as signifying *ex infausito matris connubio nati*. This, no doubt, is allowable, and would not be harsher than the ξύναιμον νεῖκος ἀνδρῶν, above v. 780. But it seems to me, that unless there were some reference here to a similarity between the fate of the mother of the Phineidæ and that of Antigone, the whole passage, and especially the end of this antistrophe, would lose its chief point. The fact that the Phineidæ themselves were blinded by their step-mother, and that they bewailed their own wretched lot, in being sprung from a mother unhappy in her marriage, would not sufficiently connect their case with the catastrophe of this drama. The legend referred to is as follows: Phineus, King of Salmydessus in Thrace, had, by his wife Cleopatra, the daughter of Boreas and Oreithyia, who was the daughter of Erechtheus, two sons, called

Plexippus and Pandion. Now Phineus having fallen madly in love with Idæa, a Scythian princess, not only incarcerated his divorced wife Cleopatra in a treasure-chamber or dungeon similar to that in which Antigone was confined, but was induced by the step-mother to put out the eyes of his two sons, who seem to have been described as attempting her rescue (see Diodorus Sic. IV. 43, 44). Consequently, the imprisonment of Cleopatra, rather than the blindness of his sons, was the point of the story as far as Sophocles was interested in it, and this reference, to the μελέα πάθα ματρός, is the natural transition from the mention of the disaster which befel them, to the more direct allusion to a traditional imprisonment, with which the Athenians were perfectly familiar, because it was connected with their own national mythology.

949. αὔδασ'.] Although I have adopted Dindorf's correction of the inexplicable ἀντασε, I cannot agree with him in thinking that it is necessary to substitute ἀρχαιογόνιοι Ἐρεχθεΐδα for the plural genitives which appear in the text. With regard to the metre, the substitution of ἄγχιστος for ἀγχιπολῖς, in the strophe, will set that right; and as Cleopatra was the daughter of the daughter of Erechtheus, I do not see how the poet could speak of her as claiming the seed of an Erectheides. On the contrary, I think the plural both more accurate and more poetical. The verb αὐδάω with this reference is more frequently found in the passive, as in *Phil.* 240: αὐδῶμαι δὲ παῖς Ἀχιλλέως: cf. *Trach.* 1096. So ἦ τινα Λατοῖδα κεκλημένον, *Pind. P.* III. 67.

965. γνώσει—κλύων.] The translation implies, "if you listen, you will know." So *Electr.* 878: ἴσθι τοῦτ' ἐμοῦ κλύουσα. It has not been sufficiently observed, that when κλύω is discriminated from ἀκούω, it presumes the continuous act of listening, whereas ἀκούω signifies to hear and understand, which, as an act of comprehension, is single. Thus we often find κλύω in the present tense by the side of ἀκούω in the imperfect, aorist, or perfect: cf. *Æschyl.*

Prom. 456: κλύοντες οὐκ ἤκουον. *Choeph.* 5: κλύειν, ἀκούσαι. *Eurip. Suppl.* 1061: ὁρμήν λάβοις ἂν—κλύων, ἀκούσαι δ' οὐ σε βούλομαι, πάτερ. *Soph. Phil.* 53; ἦν τι καινόν, ὧν πρὶν οὐκ ἀκήκοας, κλύης.

985. δυσμόρου.] The compound *dismal-fatal*, in the translation, is borrowed from *Macbeth*, Act II. Sc. 5:

I'm for the air: this night I'll spend
Unto a *dismal-fatal* end.

1001—1003. κούδὲ μαντικῆς—πάλαι.] That the words τῶν δ' ὑπαὶ γένους are corrupt, seems to me sufficiently obvious; and that the interpretation ὑπὸ τῶν γένους for ὑπὸ τῶν ἐγγενῶν is inadmissible, has been already seen by Wunder and Emper. The change which I have introduced is very slight, and appears to me not only justified, but required by the context. In the first place, as the whole passage is an address in the second person plural from 1000 to 1006, it seems unnatural that a merely demonstrative sentence should be introduced. I think then, that τῶν is a relative explaining the word ἄπρακτος ὑμῖν. Then, it is impossible to take τῶν ὑπαὶ γένους for ὧν τοῦ γένους ὕπο; and something is wanted to give both the word ἄπρακτος, and the verbs which follow, a definitive value. Now with regard to the former, the force of the adjective is suggested by πράσσομαι in *Æd. T.* 124: εἴ τι μὴ ξὺν ἀργύρῳ ἐπράσσειτ' ἐνθενδε: and the same supplement is required here; I have therefore introduced ἀργύρου, to be construed like χρυσοῦ in *Eurip. Med.* 963, or θανάτοιο in *Pind. P.* VI. 39;—namely, as a genitive of price or value. And I conceive, that although the construction τῶν ὑπ', ἀργύρου, is faultless, the abruptness of the two genitives, the resemblance between ΤΩΝΥΠΑΙΓΕΝΟΥΣ and ΤΩΝΥΠΑΡΓΥΡΟΥ, and the old trick of anticipating,—in this case, the τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος of v. 1023 infra—which seems to have beset this copyist, have led to the corruption which has hitherto remained in the text. Cf. also 1045: καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος λέγω.

1004, 5. τὸν πρὸς Σάρδεων ἤλεκτρον.] It is clear that Sophocles is here referring to the pale amber-coloured mixture of $\frac{4}{5}$ of gold with $\frac{1}{5}$ of silver (Plin. *H. N.* XXXIII. 23). There is a climax here, if the emendation which I have just proposed gives the true reading. Kreon says he has been sold for silver: but that if they bid for him gold mixed with silver, or even the pure gold of India, they would not effect their object. That the word ἤλεκτρον originally and properly designates the substance "amber," and not the metallic admixture of gold and silver, has been fully proved by Buttmann, in an elaborate and admirable essay on the subject in the *Mythologus*, Vol. II. pp. 337—363. His dissertation on the etymology of the word is so instructive, that I may take this opportunity of placing it within the reach of the English student (*ibid.* p. 355 sqq.):

"I hope to have no difficulty in convincing the philologist, that the word ἤλεκτρον, comes from ἔλκειν 'to draw'.¹ In an object which so frequently grew warm from contact with the human body, the attractive power would not only of necessity manifest itself on the earliest acquaintance, but would also at once engage especial attention. Accordingly, we not only find this circumstance mentioned by the Grammarians (see the *Etym. M.* quoted in the note below, and Eustath. *ad Dionys. Perieget.* 294: ἐξ οὗ καὶ λάβαι μαχαίραις γίνονται ἀχύρων ἐφελκυστικαί, ὡς ἡ μαγνήτις σιδήρου); but it had also attracted the observation of the most ancient philosophers. The passage in Plato's *Timæus* (p. 80 c: καὶ τὰ θαυμαζόμενα ἠλέκτρων περὶ τῆς ἑλξεως καὶ τῶν Ἡρακλείων λίθων, πάντων τούτων ὁλκή μὲν οὐκ ἔστιν οὐδενὶ ποτε,) is especially important, because the phrase τὰ θαυμαζόμενα shows the impression produced by these phenomena on simple men, and because the words ἑλξίς

¹ "In Nemnich's *Dictionary of Natural History*, s. v. *succinum=electrum*, after a reference to the derivation from *Electro* by Pliny, we find the following quotation: 'in other writers, *quod confrictum, calefactum, ad se trahat paleas aliasque res minutas.*' I know not whence these Latin words are taken, and Nemnich does not appear to have been aware of any corresponding derivation of the word *electrum*: for he adds no remark to the quotation. One would think it referred to the derivation from ἔλκειν here proposed. As, however, I do not find this elsewhere, I conjecture that we have here an incomplete citation, originating with the words in the *Etym. M.*, in which the inadmissible derivation, *παρὰ τὸ ελεῖν τὰ ἔκτος*, is there maintained: *τριβόμενον γὰρ ἀρπάζει τὰ πελάζοντα φρύγανα.*"

and ὀλκῆ exhibit the verb ἔλκειν as the proper term to denote this effect. We have, besides, a very ancient historical proof of this physical observation, in the notice which Diogenes Laertius (I. 24) has preserved us from Aristotle—namely, that Thales, induced by the magnet and amber, attributed a soul even to inanimate objects.

I recognize, therefore, in ἤλεκτρον, according to the termination, a verbal from ἔλκειν, which, though quite in accordance with analogy, would be more exactly represented by the harsher form ἔλκτρον, 'the drawer,' or 'drawing-stone.' The change of breathing, so far from appearing strange, is shown to be perfectly analogous* by a comparison of ἥλιος, ἡέλιος, ἡμέρα, ἡμαρ, and a number of other words, especially in the case of an old word, which must have come immediately from Ionia into Greece, along with the substance. As for the intrusion of the ε, I might, in accordance with the usual procedure in grammars, content myself with remarking, that the harshness produced by the concurrence of many consonants is thus avoided: but it is more satisfactory to appeal to an analogy, more definite and pervading a number of cases. I have already laid this down elsewhere³; but I will take this opportunity of confirming my position by further considerations.

[In the present state of comparative Philology, it is unnecessary to repeat this exposition, which occupies the next paragraph in the original essay.]

That this may not be treated as mere speculation, I will point out the same conformation in two other derivatives from ἔλκω. If the Greek word, which signifies a *Furrow*, occurred only in the form ὦλξ, it would have presented itself at once as a derivative from ἔλκω, and we should merely have noticed the mutability of the breathing, as in many other instances. As it is, this appears as a contraction of the forms ὠλαξ, ἄλοξ, which are known to be old accessory forms of the common word αὐλαξ. According to my view, however, ὠλξ, ὠλαξ, ἄλοξ, have all arisen by vowel-changes (*Umlaut*) from the same root ἔλκω, with and without an insertion of vowels⁴.

* "Compare, in addition to the analogies which follow, δλκαία, 'a tail,' from the same root, instead of ὀλκαία, which is likewise used."

³ "Lexil. 15, 2. 28, 2. Gr. Gr. § 99, 12, 1."

⁴ "I have made it probable (*Lexil.* 59, 4) that the form αὐλαξ has arisen from the digamma." [See also *New Cratylus*, p. 130, 564.]

The other word is ἡλακάτη. But in regard to this also, we must, in the first place, examine some ordinary expositions. We frequently find this word used for the *Spindle*, and yet the Lexica and the explanations of the Grammarians, where they speak clearly, suppose the *Distaff*. And thus the word is confused with the word ἄτρακτος, which, so far as I know, is never understood otherwise than of the *Spindle*. In addition to this, we have a poetical use of both words. Namely, ἄτρακτος is very often used to signify an *arrow*; the same is assumed of ἡλακάτη; and thus we explain the Homeric epithet of Artemis, χρυσηλάκατος. It is certain that ἡλακάτη is also used for a *reed* and a *stalk*: see *Hesychius* and *Schneider*. On this is founded a conception, for which, it seems, a good deal may be said; namely, that both words properly signify a reed, then that which was made of reed, namely, the arrow, and the spindle or distaff. From this statement we must nevertheless detach what has no plausibility. It was very natural that the epithet of Artemis, especially in its usual connexion, χρυσηλάκατος κελαδαινῇ, should be, by preference, understood of the arrows: yet it is remarkable that, with this exception, ἡλακάτη is never used in the more ancient poetry to signify arrows; and it is more than remarkable that *Homer*, who uses the simple word so often and so constantly of *spinning*, should wish us to understand him as speaking of arrows when he uses this compound. We should also well consider *Pindar's* usage, who gives the same epithet to Amphitrite, the Nereids, and *Leto*. *Pindar* does not belong to the age and to the class of poets, whose expressions are so easily explicable as awkward misconceptions of *Homer's* words. It is also quite clear, that χρυσηλάκατος was in general an epithet of Goddesses; and supposing it derived from ἡλακάτη, in its ordinary signification, it must have denoted female excellence, pretty much in the same way as σκηπτούχος indicates manly worth. That in *Homer*, however, Artemis alone has this epithet, which is common to all Goddesses, (and yet she has it only three times,) is sufficiently explained, as is the same circumstance in regard to several other Homeric epithets, from the structure of the verse, and from the example of old current popular lays, by means of which such adjectives gradually became, even without any intrinsic necessity, *constant epithets*. At all events, the passage in the *Odyssey* δ, 122 foll. appears to me to be no contemptible voucher for this explanation of the epithet χρυσηλάκατος. There we find that *Helena*

came out of her chamber Ἀρτέμιδι χρυσηλακάτῳ εἰκνῖα, and we are immediately told how her female-slaves brought to her her spinning-apparatus, with the express mention that she got it as a present from the Queen of Thebes, namely: Χρυσέην τ' ἡλακάτην τάλαρὸν θ' ὑπόκυκλον. On the other hand, there is no trace that ἄτρακτος ever signified the *reed*, and it means an arrow only in certain passages, which are altogether of a poetical, tragical, or lyrical nature*, which are therefore sufficiently accounted for only by an old transition from one object, thin, long, and thicker at both hands, to another of the same kind. Ἠλακάτη, however, is actually used of the reed and the stalk;—this the old Lexicographers state quite definitely;—and indeed of sedge and corn-stalks in particular; although they confirm it only with a passage of Æschylus, who used πολυηλάκατος as an epithet of the bank of a river (*Schol. Victor ad Il. π.*, 183. *ap. Heyn.* p. 784. *Hesych.* in the second gloss Ἠλακάτη); but it is also found in this sense in *Theophrast. Hist. pl.* 2, 2., where the shafts of the reeds between the knots are called ἡλακάται.

Nevertheless, several doubts arise in my mind about the opinions, founded upon this, that the spinning-apparatus had its name from the reed; and of these doubts the most important is the usage of Homer. In his writings there are two forms ἡ ἡλακάτη and τὰ ἡλάκατα, which we must consider more accurately. The former is clearly described as the *distaff*, *Od.* δ, 135: αὐτὰρ ἐπ' αὐτῷ (namely, the basket,) Ἠλακάτη τετάνυστο ἰοδνεφές εἶρος ἔχουσα. *Voss*, however, understands this of a horizontal spindle, which was stretched across the basket. Among the proofs for our view of the case, I will, in the first place, adduce as the most obvious, the transition to a furniture of an altogether different nature; namely, to mast- and sail- work. Here also Pollux and others have mentioned an ἄτρακτος or spindle, and an ἡλακάτη, both being situated upon and above the sail-yard; indeed, we find in an author cited by Athenæus xi. p. 475. A, that it was the part of the mast which overtopped the θωράκιον, εἰς ὧψος ἀνήκουσα καὶ ὀξεία γιγνομένη; and so also the Scholiast on Apollonius i. 565, quotes from Eratosthenes: ἡλακάτη δὲ λέγεται τὸ λεπτότατον καὶ ἀκρότατον μέρος τοῦ ἴστου: a description which throughout reminds us of nothing but a perfectly-straight distaff: and this was consequently *laid straight* across the spinning-basket of Helena. If we compare

* [Buttmann forgets Thucyd. iv. 40; and the modern Greek, ἀδρακτος, "an arrow." See above on v. 943, 4. p. 210.]

with this the passage of *Plato* in the tenth book of the *Republic* (p. 616), where he is describing his symbolical spindle of necessity or of the universe, we shall find that he calls this, ἄτρακτος, and distinguishes from it (but as constituent parts of it,) the ἡλακάτη, and the whirl, σφόνδυλος; as follows: ἐκ δὲ τῶν ἄκρων τεταμένον Ἀνάγκης ἄτρακτον—, οὗ τὴν μὲν ἡλακάτην τε καὶ τὸ ἀγκιστρον εἶναι ἐξ ἀδάμαντος, τὸν δὲ σφόνδυλον μικτόν ἐκ δὲ τούτου καὶ ἄλλων γενῶν: which means, ‘the spindle reaching from above; of which the ἡλακάτη together with the hook were made of indestructible metal, but the whirl, of this and other materials mixed.’ In what follows, then, he describes the peculiar mechanism of his whirl, which was distinguished from the actual one by this, that the actual one is simple, whereas his consists of eight whirls joined together. The more accurate description of this does not belong to the present question; as, however, he joins all with one another in a direction upwards, (for he says that each whirl has the hollow, in which the following one was inserted, on the upper side); and as he makes the whole of it a sort of spire about the ἡλακάτη, we see clearly that this image is taken from the *perpendicular* spindle, the under part of which rested upon a whirl, upon, and, with this whirl, around, one and the same axis or cylinder. The continuation of such cylinders upwards formed, therefore, the distaff: so that in the Scholion on the *Il.* π. 183, it is correctly stated: ἡλακάτην γὰρ καλοῦσιν—τὸ γυναικεῖον ἐργαλεῖον ἐξ οὗ τὸ νῆμα ἔλκουσιν. From this statement, then, is explained the apparent interchange, which actually occurs here and there, of the ἡλακάτη with the spindle, since it is an essential part of that implement, and, as a cylinder combined with the wheels which revolve around it, actually forms a spindle; there is, on the contrary, no passage in which ἄτρακτος occurred in such a manner that it could be taken for the distaff. But each of the two names might, no doubt, stand equally well for the whole spinning-apparatus, since the whole in its leading features represented a spindle. And so, in fact, we have seen that, in the Homeric passage, the ἡλακάτη alone is named; and it is to be taken precisely so in the well-known poem of *Theocritus*, the subject of which it would be wrong to call ‘a distaff,’ since it is rather a prettily-manufactured spinning-machine, which we could only call ‘spindle,’ if we wished to denote it by one English word. In *Plato*, on the contrary, and in *Pollux* (4. chap. 28), we find ἄτρακτος as a general name for the whole. In other passages we find both words connected as the two leading

parts. *Leonid. Tar.* 78 (*Anthol. Cephal.* 7, 726): καὶ τε πρὸς ἡλακάτην καὶ τὸν συνέριθον ἄτρακτον ἤσειεν.

The other Homeric form is τὰ ἡλάκατα. This has been frequently taken for a thing of the same kind as the former. Others, on the contrary, (v. Hesych.) took ἡλακάτη for the distaff, but τὰ ἡλάκατα for the spindle, because, in fact, the latter form is constantly connected with the verb στρωφᾶν, στροφαλίζειν. The philologist feels of himself that this is not tenable, and is at the same time sensible of the correctness of the explanation, which is undoubtedly also the received one at the present day, and which clearly results from the epithet λεπτά.—*Od.* ρ, 97: λέπτ' ἡλάκατα στρωφῶσα—namely, that ἡλάκατα signifies the threads, that which is spun, which is certainly rolled round the spindle. But the opinion, that ἡλακάτη originally signified the reed, is quite irreconcilable with this. For then, for the idea of spinning, ἡλακάτη would necessarily have been the root-word, and τὰ ἡλάκατα would have been derived from it, which every one who has any taste for analogy must feel to be impossible. Rather, it is certain that neither of these two words can be derived from the other, but that these are both to be deduced from one common root. And this, according to the analogy set forth above, is given us by the verb ἔλκω; for the distaff is, as we have seen above, the implement ἐξ οὗ τὸ νῆμα ἔλκουσιν, and the threads are τὰ ἐλκόμενα. It is very usual, however, for natural objects to be named according to their resemblance to the objects of domestic life; and thus it is very natural for the part of a stalk situated between two knots, to be compared, even in very ancient times, with a spindle or cylinder, and called after it^a.

If then we put together all the etymological deductions which we have made up to this point, it would, according to the usual form of the verb ἔλκω and its significations, be perfectly in accordance with the strictest analogy, if a *Furrow* should be called ὄλξ, spun threads ἐλκτά, the spindle ἐλκτή, and amber ἔλκτρον: it is certainly no insignificant confirmation of our opinion, that the forms, which have taken their places, furnish again an equally strong analogy among themselves: for instead of ὄλξ we find among other words ὠλαξ: instead of ἐλκτά and ἐλκτή, ἡλάκατα and ἡλακάτη^a, and instead of ἔλκτρον, ἡλεκτρον.

^a "Compare the similar case in the German *Spule*, *Federspule*."

^a "According to another pronunciation, even without change of vowel, ἡλεκάτη: vide Hesych."

I remark, in conclusion, that this naming of amber from the phenomenon of attraction, frequently appears in other languages also. The vulgar French name at the present day, *tire-paille*, Sacy has already compared with the Oriental *Kâh-rubâ*, which in Persian means literally the *Straw-stealer*. The second part of the name, *ruba* 'robber' *räuber*, agrees, like so many other Persian words, with German roots of similar signification; and hence it is very probable that the name *raf*, *rav*, which amber bears in the North-german languages, also belongs to the root *raffen*, *rauben*, 'rob,' with which again we should compare the Oriental notice in Pliny 37, 2, where Niceas relates of amber:—*in Syria quoque fœminas verticillos inde facere et vocare harpaga, quia folia et paleas vestiumque fimbrias trahit*.—For the German *Bernstein*, I know no other derivation than the one most usually received from *beren*, *bernen*, i. e. *brennen* ('to burn'); but I take this opportunity of directing the attention of my readers, as Gesner has done before me, to the correspondence between this name and the later Greek name for the same material,—namely, *βερονίκη*, *βερνίκη*, and *βήρυλλος*, which last genuine Greek name of a known jewel, from the similarity of sound as pronounced by the common people, has obtained this additional signification. See Eustath. *ad Hom. Od.* δ, 73, and Salmas. *ad Solin.* p. 1106. It is possible that the name was brought into Greece by the German Franks: but we have still to wish for something more certain⁷."

1034. *σπλάγχχων*.] It is perhaps scarcely necessary to mention that the *σπλάγχχνα*, or *viscera majora* (i.e. the heart, the liver, and the lungs), were considered by the Greeks the seat of the affections: cf. *Ajâv*, v. 995, Eurip. *Hipp.* 117. The word is probably connected with *σπλήν*, i.e. *σπλήν-χνα*. For the use here, see v. 509.

⁷ "If this is correct, perhaps there is truth in the derivation of the Italian *vernice*, French *vernis*, *Firnis*, from this *βερνίκη*, and consequently from *Bernstein*. Adelung has fallen into a ludicrous error, when he supposes that *Firnis* comes from the "Latin" *vernix*; for this new Latin word is much more likely to have been coined from the Franco-Italian." [The evidence supplied by the researches of Mr. Eastlake, (*Materials for a History of Oil Painting*, pp. 230 sqq.) has made it abundantly clear that the modern word *vernice*, "varnish," must be a lineal descendant of the Greek *βερονίκη*, as referring either to the famous golden hair of the Egyptian Princess, or to the city *Berenice*, where the amber-coloured nitre was found. If it is true that the name of *Veronica*, the patron saint of painters, is derived from this designation of the substance which they used, we have here a curious example of a return to personification in the use of a word.]

1036, 7. ἀνθ' ὧν ἔχεις—μετοικίας.] Here again, as it appears to me, the copyist has made his usual confusion between the true reading and something like it in the same page. In the first place, one of the MSS. gives κατοικίας, and this is better than κατῳκίας, for as the ἔχεις μὲν of v. 1036 answers to the ἔχεις δὲ of v. 1038, the insertion of an independent verb is scarcely allowable. I have no doubt, however, that κατῳκίας is an older reading than κατοικίας, and that the latter was introduced by some one who perceived the construction, though he could not restore the text. The original copyist, whom we have to thank for so many blunders of the same kind, allowed κατω- to take the place of μετοι-, because he saw it just above in the preceding line. But the context, no less than the offensive jingle between κάτω and κατῳκίας at the ends of two successive lines, requires the substitution which I have made. In fact, the adverb ἀτίμως itself suggests a loss of franchise by *exsilium*—a deprivation of the political rights of the living, effected by this unnatural banishment to the grave, (cf. v. 25: τοῖς ἔνερθεν ἔντιμον νεκροῖς), and the political allusion to the μέτοικος has occurred twice before in this play with the same reference: cf. 828: οὐτ' ἐν τοῖσιν ἔτ' οὐτε τοῖσιν μέτοικος, οὐ ζῶσιν οὐ θανῶσι. 865: μετοικίας δ' οὖν τῆς ἄνω στερήσεται.

1048—1051. ἐχθραὶ—πόλιν.] Wunder, whose opinion is adopted by Dindorf, and in part by Emper also, maintains that these four lines are a spurious interpolation. I have not seen any sufficient reasons for this view of the case. On the contrary, it appears to me that the oracular obscurity of the passage is quite in keeping with the lines which precede. In any case, Böckh's interpretation is inadmissible, though I am not aware that any of the commentators have remarked, that the most insuperable objection to it is furnished by the poet's use of the epithet ἐστιοῦχος. Böckh thinks that these lines contain a general sentiment: that the prophet is made to state the general consequences of a corpse remaining unburied. "All cities, in which birds and wild beasts carry fragments of corpses to the altars,

are roused to animosity,"—consequently, Thebes is so. Now it appears to me impossible to understand the words in this sense, if for no other reason, because the phrase ἐστιούχον ἐς πόλιν implies that the bodies in question lay unburied in some foreign land: cf. *Æschyl. Pers.* 513:

ὅσοι δὲ λοιποὶ κᾶτυχον σωτηρίας
Θρήκην περάσαντες μόλις πολλῶ πόνῳ
ἤκουσιν ἐκφυγόντες οὐ πολλοὶ τινες,
ἐφ' ἐστιούχον γαῖαν.

So also δόμους ἐφεστίους "native abodes," *Sept. c. Theb.* 73. Moreover, the compound συνταράσσονται expresses a conjunction of cities in the act of hostility: cf. supra v. 430: σὺν δέ νιν θηρώμεθα. There cannot, I think, be any doubt that the allusion is to the expedition by which the Argives, aided by Theseus, exacted the burial of their dead, and not to the Epigoni, who came ten years afterwards. In other respects, the meaning has been rightly given by Böckh. Ἐχθραὶ is of course a secondary predicate = ὥστε γενέσθαι ἐχθραὶ: and καθήγισαν is quite justified by the passages which Böckh has cited: namely, Gorgias, *apud Longin.* III. 2: γῦπες ἔμψυχοι τάφοι (cf. Hermogenes *περὶ ιδεῶν* I. Vol. III. p. 226, ed. Walz.); Ennius, *apud Priscian.* VI. p. 683, Putsch:

Vulturis in sylvis miserum mandebat hominem,
Heu, quam crudelei condebat membra sepulcro.

Strabo XI. p. 517: ζῶντας παραβάλλεσθαι τρεφομένοις κυσὶν ἐπίτηδες πρὸς τοῦτο, οὓς ἐνταφιαστὰς καλοῦσι τῇ πατρίᾳ γλώττῃ. *Soph. Electra* 1480: πρόθεσ τα φεῦσιν, ὧν τόνδ' εἰκὸς ἐστὶ τυγχάνειν: to which may be added, *Lucretius* V. 991:

Viva videns vivo sepeliri corpora busto.

And Mr. Ford, in his *Hand-Book for Travellers in Spain*, p. 567, speaks of the "bleaching bones, left to the national undertaker the culture." See also, *ibid.* p. 349.

1053. καρδίας τοξεύματα.] See above, v. 1000, and cf. *Æschyl. Eumen.* 103: ὅρα δὲ πλεγάς τάσδε καρδίας σέθεν.

1058. τὸν νοῦν—φέρει.] I am disposed to think, with Wunder, that the words τὸν νοῦν τῶν φρενῶν are to be taken together, as in Homer, *Il.* XVIII. 419: τῆς ἐν μέν ῥόος ἐστὶ μετὰ φρεσίν, ἐν δὲ καὶ ἀνδῇ.

1064. εἰκάθειν.] Elmsley, Wunder, Ellendt, and others would write εἰκαθεῖν. I have given my reasons for a contrary opinion in the *New Cratylus*, p. 470.

1071, 2. συντέμνουσι—βλάβαι,] i.e. συντέμνουσι τὴν ὁδὸν εἰς τοὺς κακόφρονas “overtake them by a short cut:” cf. *Æschyl. Eumen.* 346: μάλα γὰρ οὖν ἀλομένα ἀνέκαθεν βαρυπρεσῇ καταφέρω ποδὸς ἀκμάν σφαλέρ’ ἀνυδρόμοις κῶλα, δύσφρον’ ἄταν (according to the readings of Ahrens, *de dialect. Dor.* p. 546). For the word βλάβαι, here used with distinct reference to its primitive meaning, see *New Cratylus*, p. 549.

1077—1080. ἀξίνας—ἐκλύσσομαι.] Hermann, whose opinion is adopted by Dindorf and Wunder, thinks it necessary to suppose a loss of some few verses, describing more accurately the place referred to, and also speaking more distinctly of Antigone, and they accordingly indicate a lacuna between vv. 1078, 79. This may be so. But we must recollect, on the other hand, that the King is represented as speaking in great haste and trepidation; and it may be asked whether the mention of hatchets to cut down timber for the funeral pile, coupled with a reference to the ἐπόψιος τόπος—the high meadow-land where Polyneikes lay, which has been already mentioned (*supra* v. 409: ἄκρων ἐκ πάγων: cf. *infra* 1163: πέδιον ἐπ’ ἄκρον), and which was probably depicted on the right-hand περιακτος—would not suffice as a hurried description of his first purpose, while the antithesis in v. 1080, might seem to point to an intentional brevity in describing his proposed liberation of Antigone.

1083—1120. *Tragic Dancing-song.* The following scheme represents the metres:

στροφὴ α'.

1. $\cup \cup \parallel \downarrow \cup \cup \mid \downarrow \cup \cup \mid \downarrow \cup \parallel \mid \downarrow \cup \mid - \cup \parallel$
2. $\downarrow \cup \mid - \cup \parallel \downarrow \cup \cup \mid \downarrow \parallel$
3. $\cup \parallel \downarrow \cup \mid - \cup \mid \downarrow \cup \mid - \parallel$
4. $\downarrow \cup \cup \parallel \downarrow \cup \mid - \cup \parallel$
5. $- - \parallel \downarrow \cup \parallel \downarrow \cup \cup \mid \downarrow \parallel$
6. $- \mid \downarrow - \mid \downarrow - \parallel$
7. $\downarrow - \mid \downarrow - \parallel$
8. $\cup \parallel \downarrow \cup \cup \mid \downarrow \parallel \downarrow - \parallel$
9. $\downarrow \cup \parallel \downarrow \cup \cup \mid \downarrow \parallel$
10. $\downarrow - \parallel \downarrow - \parallel \downarrow \cup \cup \mid \downarrow \parallel$
11. $\cup \parallel \downarrow \cup - \cup \downarrow \cup \parallel$

στροφὴ β'.

1. $\overline{\cup} - \parallel \frac{1}{2} \cup | - - \parallel$
2. $\cup \parallel - - \parallel \frac{1}{2} \cup \cup | \frac{1}{2} \parallel$
3. $\frac{1}{2} \cup | - \cup | \frac{1}{2} \cup - \parallel$
4. $- - \parallel \frac{1}{2} \cup | - - \parallel$
5. $\cup \cup \parallel - - \parallel \frac{1}{2} \cup | - \parallel \frac{1}{2} \cup \cup \parallel \cup \cup \cup - \parallel$
6. $\underline{\cup} \parallel \frac{1}{2} \cup | - \cup \parallel \frac{1}{2} \cup \cup | \frac{1}{2} \parallel \frac{1}{2} \cup | - \parallel$
7. $\cup \frac{1}{2} \frac{1}{2} \cup \parallel$
8. $\frac{1}{2} \cup \cup \parallel \frac{1}{2} \cup | - \cup \parallel$

The long syllables which appear in this song are to be explained as in the *Fourth Stasimon*, and were perhaps introduced here to accompany the slow solemn steps of the Emmeleia. For the quantity 'Ελευσίνιας Böckh quotes Hom.

Hymn. ad Cer. 105, 266. Antimachus, *Fragm.* 55. Schellenburg, Eratosth. *Fragm. Merc.* XV. 15. p. 144, Bernh. Antipater Thessal. *Epigr.* 57; and on the antispaſts ὑπὲρ κλιτύν, χορεύουσι, he remarks, that the former expresses in a charming manner the act of climbing the hill, while the latter beautifully imitates the lifting of the foot in the dance.

1083. ἄγαλμα.] Cf. above, v. 695, where the prosperity of a father is called an ἄγαλμα εὐκλείας to his children. In the same sense the deified Bacchus is here called the ἄγαλμα of Semele. “Ἀγαλμα,” says F. A. Wolf, *ad Hom. Il.* IV. 144, “is a βίη, that which rejoices the heart (cf. Ruhnck. *Tim.* s. v.), a work of art in which we take pleasure. Schol. D: καλλώπισμα, πᾶν ἐφ’ ᾧ τις ἀγάλλεται καὶ χαίρει, οἱ δὲ μεθ’ Ὀμηρον ποιηταὶ ἄγαλμα εἶπον τὸ ξόανον.”

1091. ναιετῶν.] Dindorf’s conjecture.

1094—1101.] σέ δ’ ὑπὲρ—πέμπει.] The first three lines describe Bacchus as haunting Parnassus; the last three, as frequenting Eubœa, to which both Nysa and ἄκτᾱ refer, (above on v. 589). There is the same reference in 1111, 1112.

1105, 6. τὰν ἑκπαγλα τιμᾶς ὑπὲρ πασᾶν πόλεων.] This emendation of Dindorf’s appears to me not only ingenious, but convincing.

1113, 1114. ἰὼ πῦρ πνέοντων χοράγ’ ἄστρον.] Lobeck has failed to persuade me that we have here no *Theocrasia*, or confusion between the attributes of Bacchus and the Sun-god. He wishes to explain this passage by a reference to the practice of poets, who make nature participate in the emotions caused by the advent of deity (*Aglaophamus*, p. 218). It appears to me, on the contrary, not only that such an explanation would be inapplicable here, but also that the whole of this *Emmeleia*, which speaks in a mystic or Eleusinian strain, clearly identifies the functions of Iacchus with those of Phœbus, as Sun-god and as the deity

who presided over healing and moral purity: compare the very similar chorus in the *Æd. Tyr.* v. 151 sqq. and see the passages which I have quoted in the *Theatre of the Greeks*, (ed. 4 or 5), pp. 14, 15. Nay more, I believe that the dithyrambic or circular chorus itself, which was peculiar to Bacchus, was intended to represent the apparent course of the sun: see the author *περὶ λυρικῶν*, Boissonade, *Anecd. Gr.* IV. p. 458. *Rheinisch. Mus.* 1833, p. 169: *κέκληται δὲ ἡ μὲν στροφή, καθά φησι Πτολεμαῖος ἐν τῷ περὶ στατικῆς ποιήσεως, διὰ τοὺς ἄδοντας κύκλῳ κινεῖσθαι περὶ τὸν βωμόν, σημαίνοντας τὴν τοῦ ἡλίου κίνησιν*. Even the epithet *πολυώνυμος* at the beginning of this ode is a sufficient proof of the *Theocrasia* in it.

1152. *ἀνασπαστοῦ πόλης.*] The Greek doors opened into the street; therefore, a drawn-back door is a closed door.

1168. *θαλλοῖς.*] “Of olive.” Demosth. *c. Macart.* p. 1074, 22, quoted by Böckh.

1173. *παστάδα.*] The meaning of this word in reference to its present application is best furnished by Herodotus, who uses it in speaking of the stone chambers in the great Egyptian Labyrinth (II. 148), which he distinguishes from the *αὐλαί*, the *στέγαι*, and the *οἰκήματα* of the same building. We have seen above (on v. 356), that *αὐλή* was a place which left a free access to the wind; we know that *στέγη* was a roofed chamber; that *οἶκημα* was a single detached room; and that *πυστάς*, contracted from *παραστάς* (there is a similar apocope in compounds with *κατά*), was an open porch standing out from a wall or from some other building: see the following passages: Xenoph. *Mem.* III. 8, § 9: *τοῦ μὲν χειμῶνος ὁ ἥλιος εἰς τὰς παστάδας ὑπολάμπει, τοῦ δὲ θέρους ὑπὲρ ἡμῶν αὐτῶν καὶ τῶν στεγῶν πορευόμενος σκίαν παρέχει*, with which compare Pollux, VII. 122: *κρατῖνος δ' ἐν Διονυσιαλέξανδρῳ παραστάδας καὶ πρόθυρα βούλει ποικίλα. παστάδας δὲ Ξενοφῶν, ὥς οἱ νῦν ἐξέδρας* (cf. Hermann *Opusc.* V. p. 220). For *ἐξέδρα*, see Eurip. *Orest.* 1449: *ἐκλήσσε δ' ἄλλον ἄλλοσε*.

στέγης, τοὺς μὲν ἐν σταθμοῖσιν ἱππικοῖς, τοὺς δ' ἐν ἐξέδραισι. Herod. II. 169: παστὰς λιθίνῃ ἡσκημένη στυλοῖσι καὶ τῇ ἄλλῃ δαπάνῃ, with which compare Hesych. παραστάδες· οἱ πρὸς τοῖς τοίχοις τετραμμένοι κίονες. Plutarch, *Brut.* c. 55, uses παστὰς as a synonym of στοά, and there can be no doubt that it was the same as the Homeric αἶθουσα. The name agrees in signification with *vestibulum* (from *ve-stare*, like *pro-stibulum* from *pro-stare*, Becker, *Gallus*, p. 189 Engl. Tr., for παρα-στάς = *ve-stibulum*, just as παρά-φρων = *ve-cors*.) It is clear, then, that Herodotus, in speaking of the multitudinous chambers of the Labyrinth, considered some of them as ἀνλαί or “thoroughfares,” some as στέγαι or “roofed apartments,” some as οἰκήματα or “detached rooms,” and some as παστάδες or “projections from the main wall.” Thus discriminated, παστὰς is properly applied here to a descending σπήλαιον, or rock-grave, built out and completed artificially with a rude portico of unhewn stones. If the excavation, whether natural or artificial, extended itself into a series of compartments, it would be a λαύρειον or λαβύρινθος—one of those σπήλαια καὶ ἐν αὐτοῖς οἰκοδομητοὶ λαβύρινθοι mentioned by Strabo, VIII. pp. 369, 373. That the παστὰς, in the case before us, was made up of rough unhewn stones fitted together, is clear from the description of the opening in v. 1182, as ἄρμος λιθοσπαδῆς χώματος. And I must remark, that the first word is partly technical; for the φλιή is defined by Hesychius as ἡ παραστάς τῆς θύρας, and the same lexicographer tells us that the ἄρμωστήρες were a part of the φλιή: *s.v.* ἄρμωστής—καὶ λίθοι δύο πρὸς τῷ αὐτῷ τῆς φλιᾶς τιθέμενοι ἄρμωστήρες λέγονται, where Heinsius proposes πρὸς τῷ οὐδῶ, and Toup (*V.* p. 448) πρὸς τοίχῳ τῆς φλιᾶς. Comp. Pausanias' use of ἄρμονία, *Bæot.* c. 38, on which see Leake, *Morea* II. p. 379. Specimens of rude door-ways may be seen in Dodwell's *Cyclopiian Remains*, pl. 4, 8, 11, 40, &c.

1184. ἡ θεοῖσι κλέπτομαι.] Milton, *Comus*:

Yet they in pleasing slumber lull'd the sense,
And in sweet madness robb'd it of itself.

1194, 5. τίνα νοῦν ἔσχεις.] Cf. Plato *Resp.* VI. 492, c: τὸ λεγόμενον, τίνα οἶει καρδίαν ἴσχειν; which shows that there was something colloquial in these phrases, as in our “what possessed you to do it?” From the phrase in the text came the later compound *νοννεχής*.

1199. διπλοῦς κνώδοντας.] The κνώδοντες were properly the cross-bars in swords and hunting-spears; in the *Ajax* 1004: πῶς σ' ἀποσπάσω πικροῦ τοῦδ' αἰόλου κνώδοντος, the epithet αἰόλου points to the hilt, while πικροῦ “piercing” rather belongs to the blade. See Lobeck's note on the passage. And for διπλοῦς in this passage, cf. Eurip. *Hec.* 573: ἀμφίχρυσον φάσγανον κώπης λαβὼν ἐξεῖλε κολεοῦ.

1213, 14. ἐς πόλιν γόους οὐκ ἀξιώσειν.] Sc. στένειν. For the phraseology of the Translation, see Shakspeare, *Sonnet* LXXI. 13:

Lest the wise world should *look into* your moan,
And mock you with me after I am gone.

1227, sqq. *Second Kommos.* The metre of this lamentation, like that of many others in the Greek Tragedies, is chiefly dochmiac.

στροφή ἁ.

1. υ — ||
2. υ ὀ ὀ υ — || υ ὀ ὀ υ — ||
3. υ υ υ υ υ — ||
4. ὀ υ — || ὀ υ — ||
5. υ ὀ ὀ υ — || υ ὀ ὀ υ — ||
6. ὀ υ υ || ὀ υ — || υ ὀ ὀ υ — ||
7. υ ὀ ὀ υ — || υ ὀ ὀ υ — ||
8. — ὀ | ὀ — ||
9. υ υ υ υ υ — ||
10. υ ὀ ὀ υ — || υ ὀ ὀ υ — ||

to show that the heavy tramp of an avenging deity is referred to; cf. below 1316: ἐπὶ κρατὶ μοι πότμος εἰσήλατο *Æsch. Eumen.* 343: βαρυπесῇ καταφέρω ποδὸς ἀκμάν. *Pers.* 517: ὦ δυσπρόνητε δαῖμον ὡς ἄγαν βαρὺς ποδοῖν ἐνήλλον παντὶ Περσικῷ γένει. *Agam.* 1591: εἰ δέ τοι μόχθων γένοιτο τῶνδ' ἄκος, δεχοίμεθ' ἄν, δαίμονος χηλῇ βαρεῖα δυστυχῶς πεπληγμένοι, where I have introduced my own conjecture ἄκος for the ἄλις of the MSS. Cf. *Eum.* 615: ἔστι τοῦδ' ἄκος. *Pers.* 623: εἰ γάρ τι κακῶν ἄκος οἶδε πλέον.

1243—1245. Ὡ δέσποθ',—κακά.] Wex has a long note upon this passage, in which he collects other instances of the juxtaposition of ἔχειν and κέκτησθαι, *habere et possidere*. The meaning of the passage appears to me to be sufficiently clear from what follows: the construction is, ὡς ἔχων τε καὶ κεκτῆμενος, "as one who both has and possesses," τὰ μὲν "the one class of things" (ἃ ἔχεις), τάδε κακά i. e. "these sorrows" ἧκεις φέρων πρὸ χειρῶν "you have brought with you in your arms," τὰ δὲ ἐν δόμοις κάκα "but the other class" (ἃ κέκτησαι), "namely, the store of evils laid up for you at home," ἔοικας καὶ τάχ' ὄψεσθαι ἧκειν "you seem to have come with a prospect of speedily seeing." The phrase ἔχειν τε καὶ κέκτησθαι, is the counterpart of our "to have and to hold;" the one verb expresses possession, and the other ownership. This, as Müller rightly shews, (*History of Literature of Greece*, II. p. 97 of my translation), is the meaning of the κτῆμα ἐς αἰεὶ of Thucyd. I. 22: "it does not mean an everlasting memorial or monument. Thucydides opposes his work, which people were to keep by them and read over and over again, to a composition which was designed to gratify an audience on one occasion only." The word κτῆμα expresses that previous existence and readiness for use which is also conveyed by the adjective ἔτοιμος, and the verb ὑπάρχω, as opposed to γίγνομαι: cf. Aristot. *Eth. Nic.* IX. 9, § 5: ἡ δὲ ἐνέργεια δῆλον ὅτι γίγνεται καὶ οὐχ ὑπάρχει ὥσπερ κτῆμά τι.

1255. τί φῆς—νέω.] The vulg. τί φῆς, ὦ παῖ; τίνα

λέγεις μοι νέον λόγον; labours under a double interpolation. It is impossible that the allocution ὦ παῖ should refer to the slave who is addressed here, and it would be quite out of place to transfer the address from him to the corpse of Hæmon, as Emper does, by reading: τί φης; ὦ παῖ, τίνα λέγει σοι νέον, κ.τ.λ. It is obvious to me that the words ὦ παῖ, which fit neither the metre nor the sense, cannot have proceeded from Sophocles here. Again, the word λόγον at the end of the line interrupts the construction, and is a grievous tautology after the occurrence of the same word at the end of the last line but one, from which the copyist borrowed it with his usual carelessness. The insertion of ὦ παῖ is due to the corresponding line of the strophe, which was probably written in the margin by a Scholiast, who wished to explain the construction of the repeated adjective νέος. If Sophocles, as I believe, wrote here:

τί φης; τίνα λέγεις νέον μοι νέω;

a commentator might very well quote

ὦ παῖ νέος νέω ξὺν μόρῳ,

as a parallel passage.

1266—8. ἡ δ' ὀξύθηκτος—κωκύσασα.] As ὀξύθηκτος is not a proper epithet for a person, as λύνει would not be the right voice, when her *own* eyes were spoken of as affected by her *own* action (cf. *infra* 1280), unless τὰ αὐτῆς were added, as in *Trachin.* 926; as the question of *how* she killed herself is answered afterwards (1281 sqq.); and as the *anacoluthon* in κωκύσασα would be intolerable here; I have accepted Hermann's suggestion, that for περίξ we should read πτέρυξ, but I have placed the lacuna after βλέφαρα, and not, with him, at the end of the first line. The supplement, which I have inserted, is placed here merely *exempli gratiâ*, until something better shall be suggested. It rests upon the words of the Scholium: ὡς ἱερεῖον παρὰ τὸν βωμὸν ἐσφάγη παρὰ τὸν βωμὸν προπετής, made up with the help of *Trach.* 906: βρυχάτο μὲν βωμοῖσι προσπίπτουσα; and I think that the repetition of βωμοῖσι, in the same place as βωμία in the last line but one, gave occasion for the omission,

just as, conversely, interpolations have been made by this copyist, from a similar wandering of the eye. With regard to ἐκεῖ, I have added this, because I think it clear that the body is seen *within* the proscenium, and that the *Exangelus* though he stands by the side of *Ekkyklema*, is not within it, but has come forward to the stage with the sacrificial knife in his hand, just as Orestes, in the *Choephora*, brings forth the fatal robe. This is also shown by his use of τοῦδε (v. 1270) in speaking of Hæmon.

1275. 6. δέλαιος ἐγώ, φεῦ, φεῦ.] As I think it quite impossible to make these words, without the addition of φεῦ φεῦ in the antistrophe, correspond to the ὑπατος ἴτω ἴτω which appears there, I have not scrupled to add these otherwise useless interjections, in the latter case. If any one prefers to omit them here, and so to avoid adding them in the antistrophe, I can have no objection. With regard to the quantity of the second syllable of δέλαιος, supposing it to be susceptible of variation, which I do not deny, it seems to me inconceivable that Sophocles should not have pronounced in the same way this word, and its emphatic repetition in the following line.

1277. συγέκραμαι δύα.] “I am mixed up with—entirely encompassed by—an inextricable calamity:” see *Ajax* 895: οἴκτῳ συγκεκραμένην. *Electra* 1485: σὺν κακοῖς μεμιγμένον. St. Paul, *Rom.* VII. 24: τίς με ῥύσεται ἐκ τοῦ σώματος τοῦ θανάτου τούτου; Plotin. IV. 3, 12: Ζεὺς δὲ πατὴρ ἐλέησας πονουμένας, θνητὰ αὐτῶν τὰ δεσμὰ ποιῶν, κ.τ.λ. And for the sense of δύη, see note on v. 932 *supra*.

1290. βράχιστα—κακά.] See other instances of this mode of secondary predication, in the note on Pind. *O.* IX. 104.

1291. αἰαῖ αἰαῖ.] As I observe that the interjections recur in corresponding places, I have substituted these

cries for the ἴτω, ἴτω, which are more in their place lower down.

1299. ἐρῶμεν.] I prefer Bothe's reading to the vulg. ἐρῶ μὲν, or to the correction ἐρῶ μὴν, which is worse still. The compound συγκατηνξάμεν shows that the reference is plural.

1305. ὅπα—πάντα γάρ.] The corrections which I have introduced into this line, appear to me more probable than the mere omission of πᾶ καὶ θῶ, which Hermann and others have adopted. It seems to me pretty clear that πρὸς πότερον is a gloss upon ὅπα, that ὅπα θῶ got corrupted into καὶ θῶ, and this into κα or πα ἴδω, which was further suggested by ἰώ, and that πρότερον was omitted after πότερον had got into the text. With regard to the interjection which I have introduced, it is scarcely necessary to repeat the remark, that the interjections in these κομμοὶ regularly recur in the same metrical situations. For θέω in Sophocles, see note on v. 601 supra.

1306. λέχρια.] This adjective, which is connected with λέχος, λοξός, λικ-ριφίς, λικ-ρός, λίγ-δην, *liquus*, *obliquus*, *liegen*, *legen*, &c., is the opposite to ὀρθός, and refers to lying down, or assuming a bent position, as contrasted with that of a man who is standing: cf. *Æd. Col.* 196: λέχριός γ' ἐπ' ἄκρου λάου βραχὺς ὀκλάσας. I have therefore ventured to make use of the strong metaphor in *Hamlet*, Act I. Sc. 5:

The time is out of joint;—O cursed spite!
That ever I was born to set it right.

Cf. Eurip. *Hec.* 1026: ἀλῖμενόν τις ὡς ἐς ἀντλον πεσών λέχριος ἐκπέσῃ φίλας καρδίας.

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